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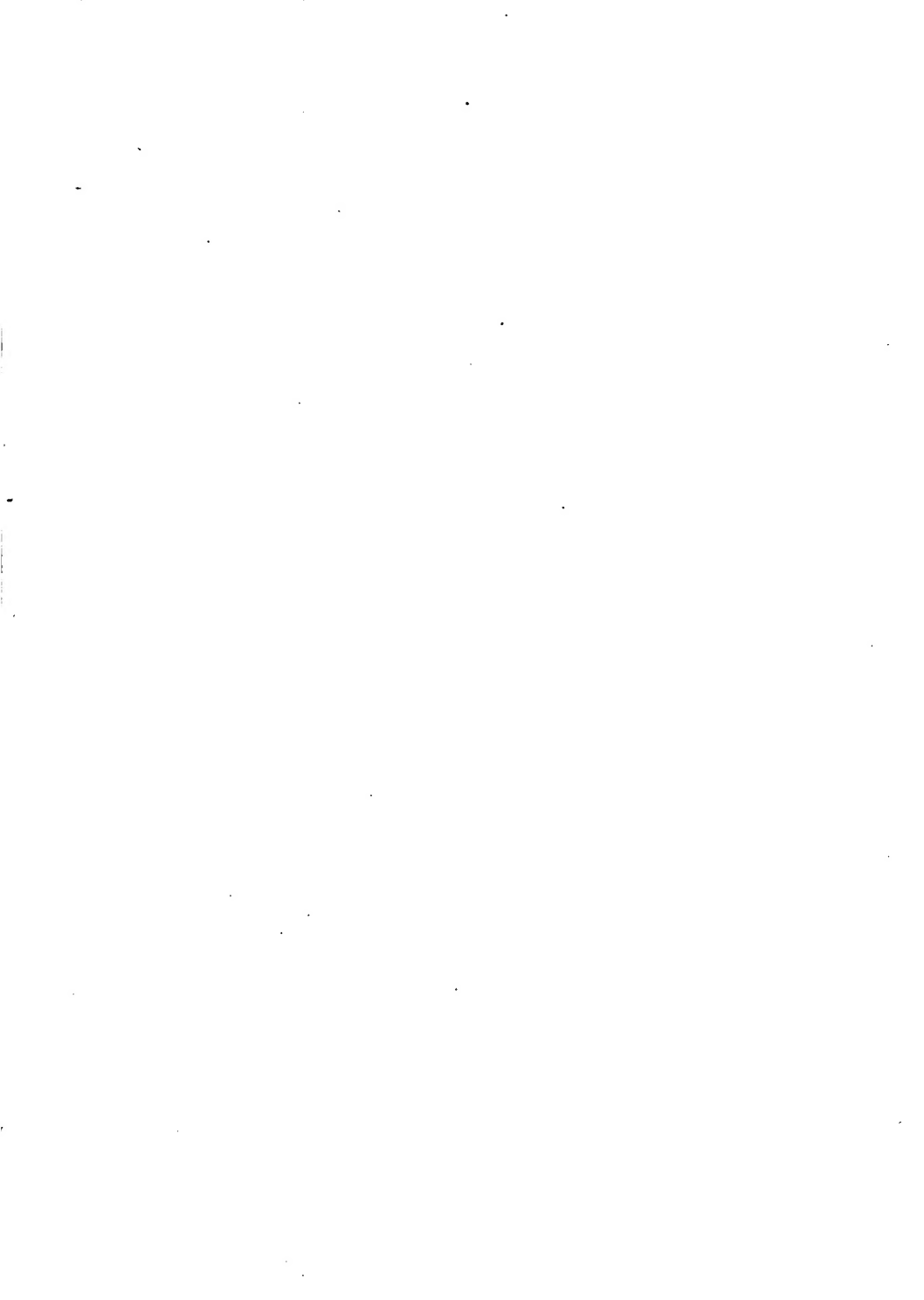
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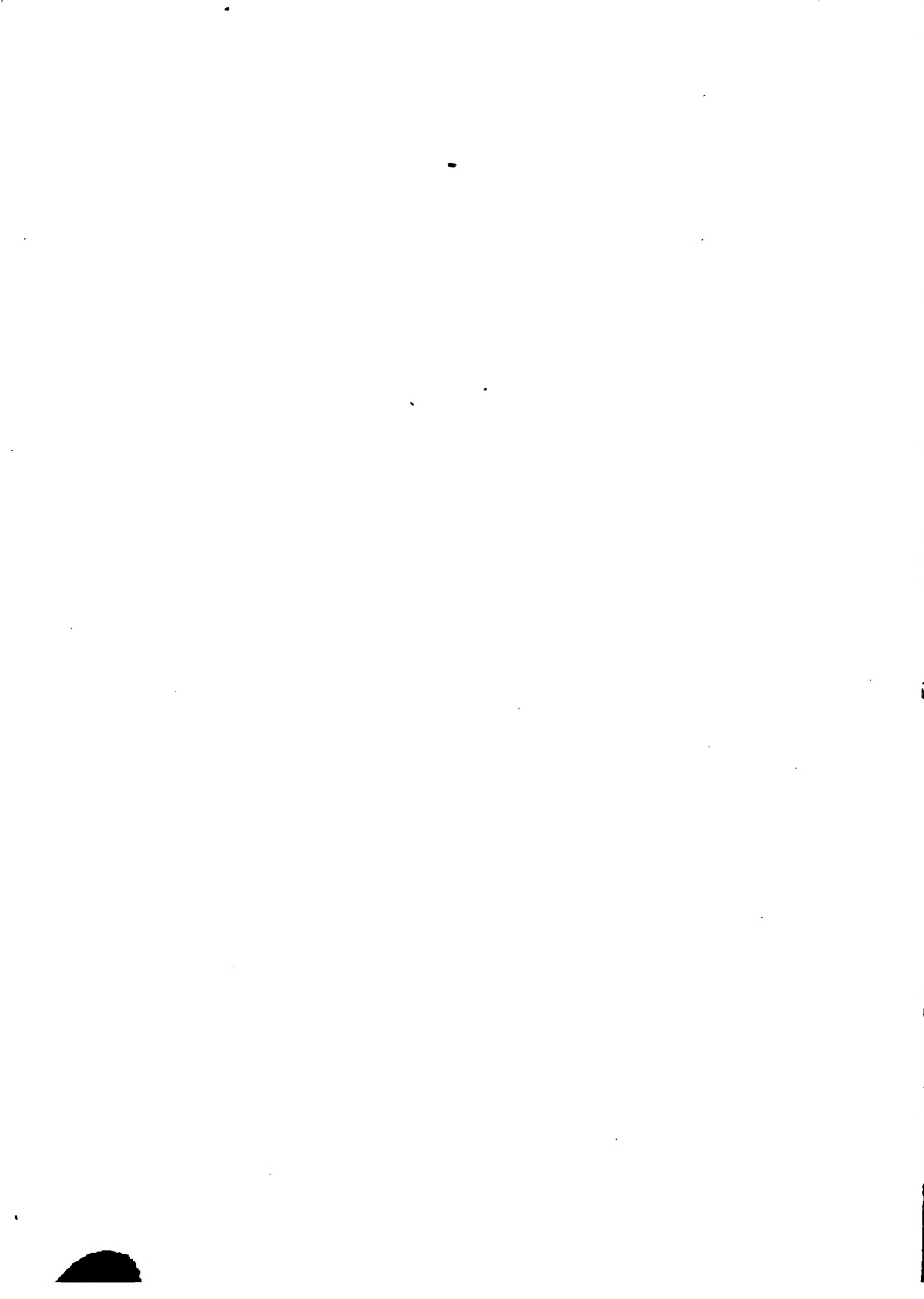
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*31 August, 1891.*







COLLEGE SERIES OF GREEK AUTHORS

EDITED UNDER THE SUPERVISION OF

JOHN WILLIAMS WHITE AND THOMAS D. SEYMOUR.

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EURIPIDES

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# BACCHANTES

EDITED

ON THE BASIS OF WECKLEIN'S EDITION

BY

I. T. BECKWITH

PROFESSOR IN TRINITY COLLEGE.

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## PREFACE.

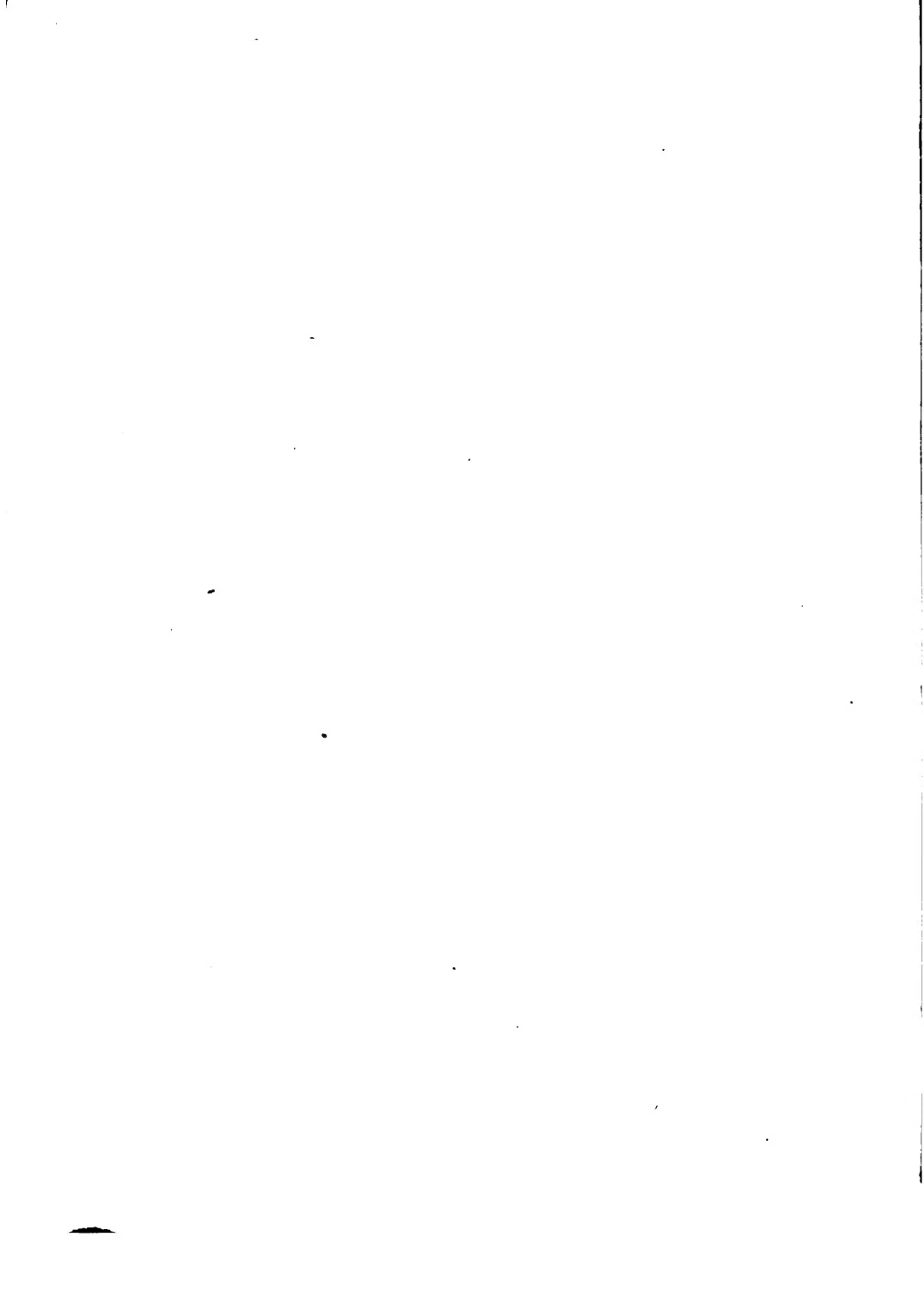
THE text of the present edition of the *Bacchantes* is that of Wecklein (Leipzig, 1879), with a few variations in punctuation. A brief critical Appendix points out the principal departures from the authority of the Mss., together with the sources from which the readings adopted in such cases are derived.

This edition was undertaken with the purpose of reproducing the edition of Wecklein, the latest and most valuable of the German editions, with a few changes. But, as the work reached completion, it was found that the departures from Wecklein in the way of additions and substitutions had become so numerous that no small part of what is here offered was foreign to the German edition. Therefore, while the fullest acknowledgment of obligation should be made to the German editor, it would manifestly be improper to hold him responsible for any opinion given, unless expressly attributed to him.

It hardly needs to be added that much use has been made of the labors of earlier editors.

I. T. BECKWITH.

HARTFORD, 1885.



## INTRODUCTION.

### I. THE *BACCHANTES*.

THE *Bacchantes* of Euripides represents the conflict between a flippant scepticism, blinding itself with persistent folly, and a newly-revealed faith, or rather, religious faith in general; for, while the Dionysiac worship, which is the immediate object of the conflict, is a new worship, it is plain that the poet takes the opposition to it as but an instance of the refusal of an arrogant rationalism to recognize the supernatural in general, whether in the ancestral faith or in a new worship. The play is aimed at the sceptical side of the Sophistic movement and kindred tendencies of society at the time. Both the outcome of the action, and the choral odes, which are to be regarded as interpreting the action, show unmistakably that the poet meant to recommend the acceptance of the national faith and traditions as the only ground of a contented and happy life, and to exhibit the mischief of an unsound and irreligious philosophy. These facts give to the subject and its treatment by Euripides an interest for all time. The relation of such views to those of the poet's earlier works is a question which lies beyond the sphere of this Introduction, as is also any inquiry into the propriety of combining an ethical and an aesthetic motive in the treatment of the subject. The play is one of the poet's last works; it, however, reveals no trace of the weakness of age. Defects there are in the execution of details, as in the other works of Euripides. But, in poetic power in general, the *Bacchantes* is superior to many, perhaps we may say to any, of the poet's earlier plays. Besides the subject-matter itself, especially interesting features of the play are the skilfully, though simply, constructed plot; the splendid choral odes, expressing the one theme of pious devotion in varying forms following the development of the action; the brilliant pieces of narration in the Messengers' speeches, and the striking situation in every scene.

The myth upon which the play is based is as follows : Dionysos was the son of Zeus and Semele, the daughter of Kadmos. Semele was beloved by Zeus, and when she was with child, misled by the jealous Hera, she prayed Zeus to show himself to her in his full glory ; he appeared to her in thunder and lightning, and she, seized with terror, or struck by the lightning, gave untimely birth to her child and died. But Zeus took the child and sewed it up in his thigh, and when it was ready for birth, he brought it again into the world, and sent it by the hands of Hermes to the nymphs of Nysa, in whose woody mountains the infant god was reared. According to Euripides, Dionysos, after his second birth, was reared in Lydia and Phrygia, on the banks of the Paktolos, and in the mountain tracts of Tmolos. Here he established his rites, and from hence, at the head of a throng of attendants, equipped with the symbols and instruments of his worship, he marched through many parts of Asia, introducing his rites ; finally he came into Greece, and first of all to Thebes. Here Semele's sisters, Agaue, Ino, and Autonoe, denied his descent from Zeus ; whereupon the god, in attestation of his power, inspired them, together with the other women of Thebes, with bacchic madness, and drove them to Mount Kithairon, to celebrate his rites there in wild revelry. At this time Kadmos had given the sovereignty into the hands of his grandson Pentheus, the son of Agaue and Echion. Pentheus not only denied the divinity of Dionysos, but with all the power of his kingly position attempted to prevent the introduction of the new worship, imprisoning some of the bacchantes and laying violent hands upon the god himself. For this impiety, the god wreaked a terrible vengeance upon him by deranging him and leading him to the mountains to be rent in pieces by his mother and her companions.

The plot of the play is very simple. In the *Prologos* (1-63) Dionysos, who in the guise of a leader of the sacred revel-band has led a company of Asiatic bacchantes to Thebes, reveals himself to the spectators in his own person, places before them the situation, and indicates the aim of the action.

The Chorus then in the *Parodos* (64-169), imitating the bacchic revel in their dress and movements as well as in the wild enthu-

siasm of the ode, celebrate the blessedness of the sacred rites, and thus awaken in the spectators the feelings requisite for following with sympathy the action of the play.

In the *First Epeisodion* (170-369) the first attempt is made to influence the mind of Pentheus. The venerable old men, Kadmos and Teiresias, acknowledge the new god, and in spite of their years go out to the mountains to join in the sacred rites. Pentheus on the other hand sees in the new worship nothing but imposture and harm; he thinks it fitted only to destroy virtue and propriety of conduct among the women of the city. He refuses to listen to the exhortations and warnings of the old men, whom he treats with scorn and derision, and he allows himself to be so carried away with passion that he gives commands to destroy Teiresias's place of augury, in order to wound the seer as deeply as possible; he also sends out his attendants to arrest the stranger, that is Dionysos himself, who has brought the new worship to Thebes.

This proud impiety on the part of Pentheus draws from the Chorus in the *First Stasimon* (370-433) an invocation of the insulted goddess Sanctity, and renewed praise of the god himself. The bacchantes extol a life of quiet submission to the gods, and pray that they may come to a place where their revels may be held undisturbed.

In the *Second Epeisodion* (434-518) Dionysos in the person of the stranger is brought before Pentheus as a prisoner. The servant who had arrested him warns the king that it is no ordinary man with whom they have to do, and reports that the Theban bacchantes whom Pentheus had imprisoned have escaped to join in the bacchic rites, the fetters falling from them and the prison doors opening of their own accord. But in spite of all this, Pentheus is still unmoved. The calm bearing of Dionysos only inflames the imperious nature of the king, who in the face of repeated warning, orders the god to be led away to a place of confinement; he threatens also to enslave the band of Asiatic bacchantes now before the palace.<sup>1</sup>

<sup>1</sup> Patin remarks on this scene: The haughty king stands in the presence of an enemy who seems so  
"The situation is a very striking one."



In view of this crowning affront to the god in the person of their leader, the bacchantes in the *Second Stasimon* (519-575) break out into a cry of reproach against the nymph Dirke for the rejection of Dionysos at Thebes, and call upon the god himself to come and check the insolence of the king. The wild joy with which the Chorus in the Parodos sing of the introduction of the bacchic worship into Thebes, changes in the first Stasimon to a tone of deprecation and warning in view of the scoffing unbelief of Pentheus; and now in the second Stasimon, following the advance of his impiety, it becomes a cry of amazement and terror because of the violence done to their leader and threatened against themselves.

The *Third Epeisodion* (576-861) opens with a Kommos (576-603) in which the god, still within the palace, makes known to the bacchantes his presence and avenging power. A portion of the palace is seen falling in ruins, while the flames flash up anew on Semele's grave. Forthwith Dionysos appears again in front of the palace, as before in the guise of a bacchant, and tells the wonders which the god has wrought within. Pentheus, though struck with amazement at what has happened, becomes none the wiser, but cherishes still his rage against the stranger. Here a herdsman enters from Kithairon, from whom Pentheus expects to hear the worst touching the conduct of the Maenads in the mountains—he hears, however, only of their virtue and of the presence of a supernatural power among them. The herdsman ends his narration with an exhortation to Pentheus to recognize the new god who has wrought such wonders. The king however refuses to listen to the frank words of the peasant, and instead of acknowledging with reverence the power of the god, he orders out his entire army to march against the revellers and put an end to the worship by force. Thus the warning that comes to Pentheus in

feeble, so contemptible, — an enemy whom he derides, insults, and wantonly threatens, and who, nevertheless, under an exterior most peaceful and serene, conceals a powerful divinity, angered, and ready to take a ter-

rible vengeance for his insults. This situation, of which the spectators have the secret, gives to every turn in the dialogue, even those which seem the least tragic, a terrible significance."

different forms and with ever-increasing force in the three Epeisodia results only in intensifying his contumacy and anger against the god. Then comes the hour of divine judgment. Dionysos, after again striving to bring him to a better purpose, begins to derange his mind and to lure him to his destruction, again illustrating the ancient saying, "Whom the gods will destroy, they first make mad."<sup>1</sup> To draw the king into an offence which shall bring about his ruin he offers to conduct him to Kithairon to spy out the secret rites, and persuades him to assume the female dress, that he may come among the bacchantes unharmed.

The Chorus now freed from their terror and foreseeing the vengeance which is to overtake the contemner of the god, break out in the *Third Stasimon* (862-911) into a jubilant song, joying in the anticipation of undisturbed revels, and exulting in the triumph of divine might over the arrogant despisers of beliefs grounded in nature and tradition.

In the *Fourth Epeisodion* (912-976) Pentheus comes out of the palace in the dress of a bacchante, still more deranged, and after many inquiries touching his costume and the course to be pursued in spying out the Maenads, he sets out for the mountains led by Dionysos. The tragic irony of the scene increases to the end, when Pentheus proudly confident of a triumph hastens forth to what is to him certain doom.

In the *Fourth Stasimon* (977-1023) the Chorus call upon the hounds of Madness to arouse the Maenads against the godless intruder into their sacred rites; they invoke the presence of the god himself, and predict the part which the mother of Pentheus will play in the execution of the divine vengeance.

In the *Fifth Epeisodion* (1024-1152) a messenger comes from Kithairon to tell the marvels which have befallen there, and especially the terrible fate which has overtaken the king at the hands of the bacchantes.

At this news the Chorus in a *Hyporchema* (1153-1167) take up a strain of wild exultation, which is suddenly interrupted by the appearance of Agane who enters in the *Exodos* (1168-1392) with

<sup>1</sup> Cf. Frg. anonym. (cited by the Schol. on Soph. *Ant.* 620): *δαίμων ἀνδρὶ πορσύνῃ κακὰ, τὸν νοῦν ἐβλαψε πρῶτον φ' βουλευέται.*

frenzied look and movements, bearing the head of her son upon the thyrsus and glorying in her booty, which she supposes to be the head of a lion's whelp. She is followed shortly by Kadmos, who with his attendants brings the fragments of Pentheus's body. As he converses with Agaue, she is gradually restored to sanity, and becomes conscious of the deed she has committed. In the midst of their piteous laments Dionysos appears, now no longer in disguise, and announces to the various persons concerned the further punishment of exile from Thebes. The play ends with the pathetic parting of Kadmos and Agaue. Thus as the offence of Pentheus was unfolded through three regularly advancing steps, so its consequences reach their culmination through the same number of steps, and at the same time the choral odes follow the progress of the action more closely perhaps than in any other play of Euripides, expressing the emotions that accompany a devout faith as it passes from the most buoyant hopefulness through a gradually darkening struggle out again into a complete triumph.

The character given to Dionysos, his powerful repose in the face of the king's rage and violence, his skilful overruling of each act of opposition so as to further the very object which the king would hinder, his fierce irony in turning Pentheus's anticipations of triumph into predictions of woe, mark in a masterly way the god in human form; not such a one, to be sure, as teaches us to love our enemies, but one who in keeping with a common principle of Greek morality is "kindly to friends and harsh to foes."<sup>1</sup>

The character of Pentheus is that of a man without feeling, a shallow freethinker, who in accordance with his earth-born descent has no understanding for the divine, — a stubborn autocrat who acts with youthful arrogance and youthful folly. His concern for the chastity of the Theban women is the only trait which would seem to lend a higher character to his sufferings; and yet this point is kept so much in the background that it is evidently a

<sup>1</sup> *Med.* 809. "The law in virtue of which a divinity visited punishment was so inviolable that he would destroy the innocent with the guilty,

when fate connected them inseparably, sooner than pardon the sinner for the sake of the good." Nägelsbach, *Nachhom. Theol.* p. 31.

feigned, or at least a fancied motive, rather than a real one. Less interesting as such a type of character is, it however serves in the economy of the play to diminish the appearance of cruelty in the conduct of the god, and it corresponds also to the tendency of the play as a protest against a shallow rationalism.

In the *denouement*, the feeling of pity is drawn chiefly to Agaue and Kadmos. Agaue had shared in the rejection of the god, but the accumulation of woe which falls upon her in the working out of the god's vengeance can hardly be referred to that cause alone. In the intention of the poet it was doubtless due in part to the same cause as the calamity sent upon Kadmos. He had devoutly acknowledged the god, and as it would seem, might justly have expected to escape in the hour of the god's wrath. But impiety like that of Pentheus could not fail in the opinion of that age to involve the whole family in the heaviest misfortune. The race was contaminated, and the innocent Kadmos was inevitably entangled in the ruin wrought by his offspring. No prophet had yet arisen to teach the Greeks that, "The son shall not bear the iniquity of the father, neither shall the father bear the iniquity of the son."

The scene of the *Bacchantes* is laid in front of the royal palace at Thebes on the Kadmeia. At one side, doubtless represented on one of the *periaktoi*, are the still smoking ruins of that part of the palace in which Semele had perished by the bolt of Zeus. The spot is enclosed as hallowed and surrounded by the vine. Nearly all the persons of the play, Teiresias, Kadmos, Pentheus after 912, Agaue, and the Chorus, have the insignia of the bacchic worship, the fawn-skin and the thyrsus, a staff crowned with ivy. According to the account which Pollux (iv. 115 ff.) gives of the costumes of the Greek stage, Dionysos wears a long *chiton* of different colors, over this a saffron mantle which is fastened about the breast with a bright-colored girdle, and over this the fawn-skin. The mask of the god represents him with all the marks of effeminate beauty. Teiresias wears over the *chiton* the *ἀγρηνόν*, a net-like woollen garment worn by the seers. Instead of the prophetic staff (*ἰθύνῥηπον*) he has the thyrsus, and a wreath of ivy in place of the prophet's chaplet (*μαντεῖα στέφη*, Aesch.

*Ag.* 1265). The Chorus have besides the fawn-skin and thyrsus, chaplets of ivy, and some of them carry the tympanum also. We may suppose the parts to have been divided among the actors as follows:—

Protagonist: Pentheus, Agaue.

Deuteragonist: Dionysos, Teiresias.

Tritagonist: Kadmos, Servant, Messengers.

According to the Scholiast on Aristophanes, *Ranae* 67,<sup>1</sup> after the death of Euripides, the younger Euripides, the son, or as Suidas gives it, the nephew of the elder, brought out at Athens the *Iphigeneia at Aulis*, the *Alkmaion*, and the *Bacchantes*, plays left by Euripides, and perhaps brought out by him in Macedonia at the court of King Archelaos (cf. 410 ff., 560 ff.), where he spent the last years of his life. A play in which faith celebrates its rites, and unbelief is put to shame, must, by reason of “the seriousness of its import and the lofty religious inspiration pervading the whole and manifesting itself in many brilliant and profound utterances,”<sup>2</sup> have attained great fame in antiquity. It was much read, as the frequent citations and reminiscences in the Greek and Roman writers show,<sup>3</sup> and was often acted.<sup>4</sup> It was imitated by the Roman poet Accius in his *Bacchae*; traces of its influence are apparent in Theocritus, *Idyl* xxvi., in Ovid, *Met.* iii. 513 ff., and in the *Dionysiaca* of Nonnos, xlv.–xlvi.; the author of *Χριστὸς πάσχων* (falsely attributed to Gregory Nazianzenus) borrowed a large number of verses from it.<sup>5</sup> Art also borrowed material from the play. The punishment of Pentheus is represented in numerous antique reliefs and vases, which seem to draw their suggestions from the work of Euripides, rather than from that of

<sup>1</sup> αἱ Διδασκαλῖαι φέρουσι, τελευτήσαντος Εὐριπίδου τὸν υἱὸν αὐτοῦ δεδιδάχεναι ὁμωνύμως ἐν ᾧσιν Ἰφιγένειαν τὴν ἐν Αὐλίδι, Ἀλκμαίωνα, Βάκχας.

<sup>2</sup> Bernhardt, *Griech. Litg.* II. 2, 480.

<sup>3</sup> Hartung (*Euripides restitutus*, II. 557 f.) mentions the following as showing acquaintance with the play:

Strabo, Plutarch, Gellius, Themistios, Lucian, Clemens Alex., Horace, Origen, Athenaios, Aelian, Longinos, Plato, Aristippos, Theodoros, Sextus Empiricus, Polyainos, and Stobaios.

<sup>4</sup> See note on 1169.

<sup>5</sup> See App. III.

Aeschylus or any other dramatist.<sup>1</sup> A painting is described by Philostratos which represented two scenes from the *Bacchantes*, — one, the death of Pentheus at the hands of the Maenads; the other, the scene in front of the palace, just after Agaue has recovered her sanity.

## II. DIONYSOS AND HIS WORSHIP.

Dionysos in his most essential character is the personification of the vital force in nature,<sup>2</sup> and as such he shares in the yearly changes of the natural world, triumphing in the joy of the opening year, when the earth is bursting into life and fruitfulness, and in turn undergoing suffering and persecution as nature sinks into the death of winter. Hence the Dionysiac legends are stories of both joy and sorrow, of triumph and defeat. The oldest myth touching

<sup>1</sup> Cf. O. Jahn, *Pentheus und die Mänaden*, Kiel, 1841. A bas-relief in the Campo Santo at Pisa (Jahn, *Taf.* iii. b) represents the death of Pentheus. Pentheus is stretched upon the earth; one woman is wrenching off his right foot, another with both hands is pulling at his left arm, at the same time bracing her right foot against his head; a third at the side is preparing to strike with a heavy bough, while upon the other side a fourth is coming up. At the end of the sculpture a tree is seen.

<sup>2</sup> Nysa, to whose nymphs the infant Dionysos was sent, is located by Homer (*Il.* vi. 130 ff.) in Thrace. But in later times mention is made of a Nysa in Thessaly, Euboea, Boeotia, Macedonia, Naxos, Egypt, Libya, Aethiopia, Arabia, India, and other places. In this uncertainty as to location, Wecklein finds an indication of the origin of the Dionysiac myth, which he explains as follows: Nysa, like Aia, the land of the golden fleece, was originally thought of as in the heavens, and was afterwards

transferred to earth. The rain-cloud, big with tempest, is the mother of Dionysos; the cloud-gathering god of the storms is his father. When, after a flash and heavy peal of thunder, the cloud bursts in a short and, as it were, premature shower, a simple imagination conceived of this as an untimely birth of the rain from the cloud. This naïve representation led to the personification of the cloud as Semele and the rain as Dionysos. Cf. Etym. Magn. s.v. "Υης: ἐκίθητον Διονύσου. ὃ δὲ Φερεκύδης τὴν Σεμέλην "Υὴν λέγει καὶ τὰς τοῦ Διονύσου τροφούς "Υδάς. Or again, when Zeus is said to carry Dionysos in his thigh till he is ready for birth, this is merely another representation of the origin of rain. Thus Dionysos, as the offspring of the thunder-storm, brings together the elements of moisture and fire. And in this blending of moisture and warmth lies the peculiar nature of the god as the personification of the power which ripens the fruits and shows itself in the fiery force of wine.

the sufferings of Dionysos is that of his persecution by Lykurgos, king of Thrace, as given in Homer (*Il.* vi. 130 ff.). Lykurgos resisted the institution of the bacchic worship in Thrace, smiting the nymphs, the nurses of Dionysos, with the ox-goad, and driving them from the Nysæan mountains. The god fled in terror and plunged into the sea; but the king was smitten with blindness by Zeus, and died an early death, hated by all the gods. According to a later legend, the land became unfruitful because of the king's offence, and he himself was made mad and rent in pieces by horses at the command of Dionysos. To the same class of legends belongs this story of the god's rejection by Pentheus at Thebes.

The rites with which the festivals of the god were celebrated were orgiastic and accompanied with mystical ceremonies. In one of the Homeric Hymns (xxvi.) he is represented as ranging through the woods, and filling them with a loud din, attended only by the nymphs who had reared him in the grottoes of Nysa. But in the later forms of the myth his attendants became a promiscuous throng of mad bacchantes, satyrs, and silenî; and with the clangor of tympana, flutes, brazen cymbals, and tambourines he riots through the woods and mountains, filling them with bacchic shouts and loud uproar, falling upon wild beasts, and sometimes also attacking and putting to flight hostile armies. And so at the festivals of the god the wives and maidens, decked with fawn-skins, hastened in a state of ecstasy and wild enthusiasm to the woods and mountains, and by the light of torches performed their dances at night, revelled and shouted, tossing their heads and limbs in frenzied motions, chased wild beasts and ate raw the flesh of the animals which in their frenzy they fell upon and rent in pieces.<sup>1</sup> This orgiastic worship at the *trieteric* festivals of Dionysos was closely connected with the frenzied

<sup>1</sup> Hartung (*Bakchen*, p. 156) says of the bacchic worship: "It represents a return to the primitive condition of nature, and a renunciation of civilization, that is, a renunciation of a rational life regulated by morality and law and a return to the innocence

of the wilderness. Hence the Mænads took fawns to their breasts and clad themselves in fawn-skins, to transform themselves, as it were, into roes; hence they crowned themselves with twigs of oak and fir, and ate raw flesh."

worship of the Phrygian goddess Rhea Kybele and of Attis. It must therefore be supposed, that in the story of Dionysos's coming from Phrygia there is a reminiscence of the origin of the ecstatic forms of the Dionysiac worship, that is, that they came into Greece from Asia Minor. It is possible that these frantic usages met with opposition among so rational a people as the Greeks, and that a reminiscence of this opposition as a fact in history is found in the myth of the persecution of Dionysos.

### III. THE MYTH IN LITERATURE.

In the *Odyssey*, Dionysos is merely mentioned (xi. 325, xxiv. 74). In the *Iliad*, except in the story of Lykurgos given above, he is spoken of only as the son of Semele and as *χάρμα βοροῖσιν* (xiv. 325). He does not appear among the superior divinities. What part in the growth and embellishment of the myth was taken by the epic poetry of the post-Homeric age we are unable to say. From the Scholiast on *Hom. Il.* vi. 131 we learn, that Eumelos, one of the so-called Cyclic poets, mentioned the story of Lykurgos. The seventh Homeric Hymn has for its subject the following legend: Dionysos appearing once upon the seashore in the form of a youth with beautiful hair, and wrapped in a purple mantle, was espied by a band of Tyrrhenian pirates, who took him for the son of a king and carried him off in their ship. But when they attempted to bind him, the fetters fell from his hands and feet, and he sat before them smiling. The pilot perceived that it was some god with whom they had to do, and urged them to set the youth on shore again; but the captain scorned the warning, and put out to sea with his captive. Very soon the god began to manifest his power; fragrant wine flowed throughout the ship, and the masts and sails were wreathed and overhung with cluster-laden vines and blooming ivy. Dionysos suddenly changed himself into a roaring lion, and in the midst of the ship appeared a she-bear. The lion seized the captain, and the crew fleeing in terror cast themselves into the sea and became dolphins; the pious helmsman alone was saved.

In dithyrambic poetry the Dionysiac myths were favorite themes,



and from this they passed into tragedy, not only in those choral songs in which the beginnings of tragedy are found, but in tragedy proper, which in time discarded the satyric element and adopted materials of a serious character. A play entitled *Πενθεύς* was attributed to Thespis; Polyphradmon treated the story of Lykurgos in a tetralogy with which he contended against Aeschylus and Aristias; and Aeschylus also treated the same story in a tetralogy consisting of the tragedies *Ἡδωνοί*, *Βασσαρίδες*, *Νεανίσκοι*, and the satyr-drama *Λυκοῦργος*. Upon the fragments that remain, taken in connection with a form of the story given by Apollodoros (iii. 5. 1), Hermann<sup>1</sup> bases the conjecture that the *Ἡδωνοί*, the first play of the trilogy, represented the passionate rage of Lykurgos, and the defeat and imprisonment of the god and his attendants; that in the second play the bacchantes (*Βασσαρίδες*) freed by an invisible power become victorious and rend in pieces Orpheus, the foe of Dionysos; and that in the third play the young Edonians (*Νεανίσκοι*) acknowledge the power of the god, and Lykurgos pays the penalty of his impiety with his life; but after his death he receives divine honors, and his cult is united with that of Dionysos. Naevius, the Roman poet, wrote a *Lucurgus*. Of this fragments remain which indicate several points of similarity to the trilogy of Aeschylus. The story of Pentheus also was treated by Aeschylus in a play entitled *Πενθεύς*.<sup>2</sup> One verse is preserved, —

μηδ' αἵματος πέμφιγα πρὸς πέδω βάλλης.

It is suggested that in these words Dionysos is urging Pentheus not to shed blood, that is, not to use the force of arms against the bacchantes (cf. Eur. *Bacch.* 837). The trilogy to which the play belonged cannot be determined. In another play, the *Σεμέλη*, according to the Scholiast on Apollonios of Rhodes, i. 635, Aeschylus treated the story of the first birth of Dionysos and the death of Semele. Also the *Ξάντηαι* of Aeschylus is supposed by some to have been occupied with the myth of Pentheus. A play entitled *Βάκχαι* was contained in the tetralogy with which Xenokles won the prize in 415 B.C. over Euripides. Also Iophon, the son of Sophocles, wrote a *Βάκχαι ἢ Πενθεύς*.

<sup>1</sup> *De Aeschyli Lycurgia, Opuscula*, v. p. 24.

<sup>2</sup> Cf. the Second Hypothesis of Eur. *Bacch.*

ΕΤΡΙΠΙΔΟΤ

Β Α Κ Χ Α Ι.

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.

ΧΟΡΟΣ ΒΑΚΧΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΚΑΔΜΟΣ.

ΠΕΝΘΕΥΣ.

ΘΕΡΑΠΩΝ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΑΥΗ.

## ΤΠΟΘΕΣΙΣ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν· ὃ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἔμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας, ὧν αἱ τοῦ Κάδμου θυγατέρες ἀφηγοῦμαι τοὺς θιάσους εἰσῆγον ἐπὶ τὸν  
 5 Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαύης παῖς παραλαβὼν τὴν βασιλείαν ἔδυσφόρει τοῖς γινομένοις καὶ τινας μὲν τῶν Βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτὸν δὲ τὸν θεὸν δμῶας ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἦγον πρὸς τὸν Πενθέα, καὶ κεῖνος ἐκέλευσεν δῆσαντας αὐτὸν  
 10 ἔνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. ὃ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια, ἀγαγὼν δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν λαμβάνοντα γυναικὸς ἐσθῆτα· αἱ δ' αὐτὸν  
 15 διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κάδμος δὲ τὸ γεγονὸς καταισθόμενος τὰ διασπασθέντα μέλη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασεν χερσίν. Διόνυσος δὲ ἐπιφανεῖς τὰ μὲν πᾶσι παρήγγειλεν,<sup>1</sup> ἐκάστω δὲ ἃ συμβήσεται διεσάφησεν ἔργοις,  
 20 ἵνα μὴ λόγοις ὑπὸ τινος τῶν ἐκτὸς ὡς ἄνθρωπος καταφρονηθῇ.<sup>2</sup>

<sup>1</sup> τὰ . . . παρήγγειλεν: reference is made to that part of the speech of Dionysos which is lost in the lacuna before 1330.

<sup>2</sup> ἐκάστω . . . καταφρονηθῇ: the sentence is obscure. Elmsley proposes to read διεσάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις, and Hermann ἐκ τότε for ἐκτός.

### ΑΡΙΣΤΟΦΑΝΟΤΣ ΓΡΑΜΜΑΤΙΚΟΤ ΤΠΟΘΕΣΙΣ.<sup>1</sup>

Διόνυσος ἀποθεωθείς, μὴ βουλομένου Πενθέως τὰ ὄργια αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς ἡνάγκασε Πενθέα διασπάσαι. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Πενθεί.<sup>2</sup>

<sup>1</sup> The grammarian Aristophanes, librarian at Alexandria about 200 B.C., appended to his summaries (*ὑποθέσεις*) of the plays, notices of the dates of representation, the titles of other plays brought out at the same time, the names of competing dramatists, etc. These notices were derived from the *διδασκαλίας*, i.e. accounts of the authorship of the plays, their dates, etc., which in turn were compiled

from the inscriptions in the vicinity of the theatre, and especially from those upon the pedestals of the tripods set up as votive offerings by successful Choregi. This hypothesis is probably not preserved entire, as the notices commonly appended are wanting.

<sup>2</sup> Upon the *Pentheus* of Aesch., see Introd. p. 12.

# ΒΑΚΧΑΙ.

ΔΙΟΝΥΣΟΣ.

\*Ἦκω Διὸς παῖς τήνδε Θηβαίων χθόνα  
 Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη  
 Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρί·  
 μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν  
 5 πάρεμι Δίρκης νάματ' Ἴσμηνοῦ θ' ὕδαρ.  
 ὀρῶ δὲ μητρὸς μνήμα τῆς κεραυνίας

1-63. THE PROLOGOS in the form of a monologue sets forth the leading motive in the action of the play. Dionysos appears in the character of one of his own votaries as the leader of the Bacchantes. But in the opening lines before the appearance of the Chorus, and again at the end of the play (1330 ff.), he reveals himself in his true character. He leads his company of attendants before the palace, doubtless because it is with the royal family first of all that his advent in Thebes has to do, and because the manifestation of his power here would attract the attention of all the city.

1. *τήνδε* . . . *Διόνυσος*: at the opening of all the plays expressions are used which inform the audience where the scene is laid and who is speaking.

2. *τίκτει*: the hist. pres., not found in Hom., is common in the tragedies.

3. *λοχευθεῖσα* κτλ.: *brought to bed, etc.*, more definitely explained 88 ff. See Introd. p. 2. — *ἀστραπηφόρῳ*:

Wecklein comparing Frg. 314, *ἀστραπηφορεῖ*, carry lightning, takes the adj. as act. *lightning bringing*, the epithet of the person acting being transferred to the effect, as in *αἶμα τραγοκτόνον*, 139, *goat-killing slaughter*. But the use of the verb cannot determine the exact meaning of the adj. Cf. the relation of *λιθοβολέω* to *λιθόβολος* and *λιθοβόλος*. The more obvious sense is given by the pass. meaning, *borne by the lightning*. Cf. Aesch. Ag. 1150, *θεόφορος*, borne by a god. For the idea, cf. Soph. O. T. 200, *πυρφόρων ἀστραπῶν*, fire bringing lightnings.

4. *ἀμείψας*: having taken in exchange. In this sense the mid. is commonly used, but the act. also is found. Cf. Rhcs. 527. — *ἐκ θεοῦ*: for *ἐκ θείας μορφῆς*. The brachylogy is similar to that often found in comparisons. H. 643 c.

5. *πάρεμι νάματα*: as in prose *πάρειμι εἰς πόλιν*. Cf. Cycl. 95, *πάρειμι πάγον*, El. 1278, *ναυπλίαν παρόν*.

6. *κεραυνίας*: thunder-smitten. Cf. Soph. Ant. 1139, *ματρὶ κεραυνίᾳ* (Schol.

τόδ' ἐγγὺς οἴκων, καὶ δόμων ἐρείπια  
 τυφόμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα,  
 ἀθάνατον Ἥρας μητέρ' εἰς ἐμὴν ὕβριν.

- 10 αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε  
 τίθησι θυγατρὸς σηκόν· ἀμπέλου δέ νιν  
 πέριξ ἐγὼ ἐκάλυψα βοτρυνῶδει χλόη.

λιπὼν δὲ Λυδῶν τῶν πολυχρύσων γύας  
 Φρυγῶν τε, Περσῶν ἡλιοβλήτους πλάκας

- 15 Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα  
 Μήδων ἐπήλθον Ἀραβίαν τ' εὐδαίμονα  
 Ἀσίαν τε πᾶσαν, ἣ παρ' ἁλμυρὰν ἄλα  
 κεῖται μιγάσιν Ἑλλήσι βαρβάροις θ' ὁμοῦ  
 19 πλήρεις ἔχουσα καλλιπυργώτους πόλεις,  
 21 κακεῖ χορεύσας καὶ καταστήσας ἐμὰς  
 22 τελετάς, ἵν' εἶην ἐμφανῆς δαίμων βροτοῖς,

κεραυνοβλήτη), cf. also below, 598, κεραυνόβολος.

7. τόδε: here, a common use of ὅδε. H. 695 a. — δόμων: apartments, as in *Med.* 1177. Only a part of the house was in ruins.

8. τυφόμενα . . . φλόγα: smouldering with the Zeus-sent fire still alive. The mid. is here followed by the cognate acc. as is the act. in *Hdt.* iv. 196, τύφειν καπνόν. — Δίου: = Διοβόλου. Cf. 598 f.

9. ἀθάνατον . . . ὕβριν: Hera's everlasting outrage toward my mother, appos. to δόμων . . . φλόγα, a const. common with Euripides.

10 f. ἄβατον . . . σηκόν: with the Romans also, a place struck by lightning, after the objects struck had been buried there, was enclosed and made a sanctuary.

12. ἐγώ: in contrast with Kadmos. — βοτρυνῶδει: not cluster-like, but cluster-abounding. Adjts. in -ώδης denote

fulness oftener than likeness. *Kr. Spr.* 41, 11, 30; Kühn. 334, 13.

13. λιπὼν: with reference to the starting-point. Dionysos came into Persia, Baktria, etc., from Lydia and Phrygia, where he had been reared. — πολυχρύσων: cf. 154, also *Aesch. Pers.* 45, πολύχρυσοι Σάρδεις.

15. δύσχιμον: referring to the rigorous climate, inclement. *Strabo* (xi. p. 525) says that the most of Media is high and cold. For this reason Ekbatana was made the summer residence of the Persian kings.

16. εὐδαίμονα: does not limit Ἀραβίαν to that portion of the country called Arabia Felix; it shows rather that Arabia was imagined to be a kind of Eldorado.

17. Ἀσίαν: Asia Minor.

19. πλήρεις: like πληρώω and similar verbs, sometimes followed by the dat. of means instead of the gen. *Kühn.* 417, An. 2.

- 20 εἰς τήνδε πρῶτον ἦλθον Ἑλλήνων χθόνα.  
 23 πρῶτας δὲ Θήβας τάσδε γῆς Ἑλληνίδος  
 ἀνωλόλυξα, νεβρίδ' ἐξάψας χροὸς  
 25 θύρσον τε δοὺς εἰς χεῖρα, κίσσωνον βέλος,  
 ἐπεὶ μ' ἀδελφαὶ μητρός, ἃς ἦκιστα χρῆν,  
 Διόνυσον οὐκ ἔφασκον ἐκφῦναι Διός,  
 Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινος  
 εἰς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους,  
 30 Κάδμου σοφίσμαθ', ὧν νυν εἵνεκα κτανεῖν  
 Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.  
 τοιγάρ νυν αὐτάς τ' ἐκ δόμων ὥσπρηνσ' ἐγὼ  
 μανίαις· ὄρος δ' οἰκοῦσι παράκοποι φρενῶν·  
 σκευήν τ' ἔχειν ἡνάγκασ' ὀργίων ἐμῶν,  
 35 καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων ὄσαι  
 γυναικες ἦσαν ἐξέμνηνα δωμάτων·

20. πρῶτον : after wandering through Asia. Cf. 481.

21. ἐκεῖ : all of the before mentioned lands. — χορεύσας : of the introduction of the Bacchic chorus.

22. ἵνα κτλ. : the purpose of what precedes, though the same motive is implied in the following, and is directly expressed in 39 ff.

23. πρῶτας : not tautological. The former line distinguishes Hellas from other extra-Asian countries ; this line, Thebes from other cities of Hellas.

24. ἀνωλόλυξα : I filled with revel-shouts. — νεβρίδα : on the emblems of the Bacchic worship, see *Introd.* pp. 7 f., also below, 176 f. — χροός : sc. αὐτῶν, the women implied in Θήβας. χρώς denotes the person when the surface of the body is concerned, as in clothing, touching, etc.

25. βέλος : the thyrsi put into the hands of the Theban women are not inappropriately called *missiles*, as they

were soon to be used as such. Cf. 762, 1099.

30. σοφίσματα : appos. to εἰς . . . λέχους. See on 58βιν, 9. The pl. is sometimes used, especially by the poets, in reference to a single object, the object being viewed as something complex. Our idiom prefers the sing.

31. ἐξεκαυχῶντο : haughtily declared. — ὅτι κτλ. : repeats ὧν εἵνεκα.

32. τοιγάρ : "in punishment for that." — νυν (pl.) αὐτάς : the sisters themselves in contrast with the other Theban women, πᾶν τὸ θῆλυ σπέρμα, 35.

33. ὄρος : cf. 62. — φρενῶν : gen. of separation.

34. σκευήν : cf. 24 f. and 176 f.

35 f. ὄσαι . . . ἦσαν : repeats with emphasis πᾶν . . . σπέρμα. "All of womankind among the Thebans, all the women who were here."

36. ἐξέμνηνα δωμάτων : i.e. ἐμνηνα καὶ ἐπεμψα ἐκ δωμάτων.



ὁμοῦ δὲ Κάδμου παῖσιν ἀναμεμιγμέναι  
χλωραῖς ὑπ' ἐλάταις ἀνορόφοις θ' ἦνται πέτραις.  
δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεῖ μὴ θέλει,

- 40 ἀτέλεστον οὔσαν τῶν ἐμῶν βακχευμάτων,  
Σεμέλης τε μητρὸς ἀπολογήσασθαι μ' ὕπερ  
φανέντα θνητοῖς δαίμον' ὃν τίκτει Δί.

Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα  
Πενθεῖ δίδωσι θυγατρὸς ἐκπεφυκότι,

- 45 ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο  
ὠθεῖ μ' ἐν εὐχαῖς τ' οὐδαμῶς μνεῖαν ἔχει.  
ὦν εἴνεκ' αὐτῷ θεὸς γεγὼς ἐνδείξομαι  
πᾶσιν τε Θηβαίοισιν. εἰς δ' ἄλλην χθόνα,  
τὰνθένδε θέμενος εἶ, μεταστήσω πόδα,

- 50 δεικνὺς ἐμαντόν· ἦν δὲ Θηβαίων πόλις

37. Κάδμου παῖσιν (fem.): contrasted with σπέρμα Καμειῶν, the princesses contrasted with the other Theban women.

39 f. ἐκμαθεῖν: in the sense of παθοῦσαν ἐκμαθεῖν. — οὔσαν: supplementary partic. with πόλιν. For the partic. belonging to the subj., cf. 47, 1113. — βακχευμάτων: gen. after a compound of *alpha privative*. H. 753 c; G. 180, n. 1. The thought of the passage is, "they must to their sorrow learn that the Bacchic rites contain truth of which they have been ignorant."

41. ἀπολογήσασθαι: sc. δεῖ. Dionysos by showing his divinity defends Semele from calumny.

44. δίδωσι: cf. 213.

45 f. τὰ κατ' ἐμέ: in what relates to me. — σπονδῶν κτλ.: "refuses me libations and prayers," i.e. "divine honor."

48. Apollod. (iii. 5. 2) says that Dionysos after manifesting himself

to the Thebans went to Argos, and there again, when they refused to honor him, drove the women mad.

49. τὰνθένδε: for τὰ ἐνταῦθα, through the influence of μεταστήσω. The idiom is the so-called *constructio praeagnans*. H. 788 b; G. 191, n. 6.

50 ff. ἦν δὲ . . . στρατηλατῶν: this sentence, which acc. to the nature of the prologues of Euripides is naturally taken as a prediction, has no answering fact in the subsequent development of the plot. The difficulty disappears if we suppose Θηβαίων (50) to have displaced some such phrase as τῆς βοιωτῶν. The reference to the Thebans, then, ends with Θηβαίοισιν (48), and the remainder of the speech refers to the conquest of other lands. It is only to this conquest of other lands that line 53 can refer; for to refer it to a conflict with the Theban army is to make Dionysos assume human form throughout the play in

- ὀργῇ σὺν ὄπλοις ἐξ ὄρους Βάκχας ἄγειν  
 ζητῇ, συνάψω Μαινάσι στρατηλατῶν.  
 ὦν εὔεκ' εἶδος θηητὸν ἀλλάξας ἔχω  
 μορφὴν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.  
 55 ἀλλ' ὦ λιποῦσαι Τμῶλον ἔρυμα Λυδίας,  
 θίασος ἐμὸς γυναικες, ἃς ἐκ βαρβάρων  
 ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,  
 αἵρεσθε τὰπιχώρι' ἐν πόλει Φρυγῶν  
 τύμπανα, ῥέας τε μητρὸς ἐμά θ' εὐρήματα,

order to meet a contingency which never arises.

51. σὺν ὄπλοις: instead of the simple dat. (of means), though the idea of association is not entirely lost. Cf. Aesch. Pers. 755, ἐκτίσω ξὺν αἰχμῇ. Kr. Dial. 68, 13, 1. — Βάκχας: if the reading *Θηβαίων* (50) be correct, the reference here is to the Theban bacchantes, and the same is true of *Μαινάσι* in the following line, though the latter might include the Asiatic bacchantes also. If, however, the suggestion given above (on 50) be correct, the reference in both words is to the Asiatic bacchantes.

52. συνάψω: sc. μάχην. Cf. Heracl. 808, μάχην συνάψας, Aesch. Pers. 336, μάχην συνάψαι, also, below, 837, συμβαλὼν μάχην. — Μαινάσι στρατηλατῶν: some verbs of ruling, leading, etc. (e.g. ἀνάσσω, ἡγήομαι) take a dat. denoting those with reference to whom the ruler or leader acts as such, where the corresponding Eng. verb takes a direct obj. The const. is the same as with intr. verbs of serving (H. 764, 2; G. 184, 2), and not the dat. of advantage.

53. ἀλλάξας ἔχω: a periphrastic pf. common in Euripides and Sophocles. H. 981 a; G. 279, n. 2.

55. The Chorus of Asiatic bacchantes here appear, and Dionysos, whom they as yet recognize only as a prophet of the god, addresses them as soon as they come within sight. — ἀλλά: often used where the discourse is broken off suddenly, and something new, as a command or exhortation, is introduced. — ἔρυμα: the chain of mountains called Tmolos formed the southern bulwark of the principal valley of Lydia, the valley of the Hermos.

56. θίασος: revel-band, a band of votaries joined together for sacred rites, especially those of Dionysos.

57. παρέδρους, ξυνεμπόρους: the former appropriate to the Chorus as the associates in general of Dionysos, the latter as his attendants in his journeying.

58. πόλει Φρυγῶν: Phrygia. πόλις in the tragedies often denotes a region.

59. τύμπανα: see on 124. The command of Dionysos shows that certain parts of the following choral ode were accompanied by the tympanum. — ῥέας: see on 79 f. In 124 ff. the invention of the tympanum is referred to the Korybantes. — εὐρήματα: for the pl., see on 30.

- 60 βασιλεία τ' ἀμφὶ δώματ' ἐλθούσαι τάδε  
κτυπεῖτε Πενθέως, ὡς ὀρᾷ Κάδμου πόλις.  
ἐγὼ δὲ Βάκχαις, εἰς Κιθαιρῶνος πτυχὰς  
ἐλθὼν ὧ' εἰσί, συμμετασχίσσω χορῶν.

## ΧΟΡΟΣ.

Ἀσίας ἀπὸ γαίας

Στροφῇ α'.

- 65 ἱερὸν Τρωῶλον ἀμείψασα θαάζω  
Βρομίῳ [θεῷ] πόνον ἡδὺν κάματόν τ' εὐ-  
κάματον, Βάκχιον εὐαζομένα.

τίς ὀδῶ τίς ὀδῶ; τίς;

Ἀντιστροφῇ α'.

μελάθροισ ἐκτοπος ἔστω, στόμα τ' εὐφη-

60. τάδε: see on 7.

62. Βάκχαις: the Theban bacchantes.

63. συμμετασχίσσω χορῶν: a purpose not fulfilled because of his arrest by the servant of Pentheus. Cf. 434 ff.

64-169. THE PARODOS. The Chorus announce their relation to the god (στρ. α'); enjoin upon all the uninitiated a hallowed silence (ἀντ. α'); tell of the blessedness of those who hallow their lives by sharing in the rights of Dionysos and Kybele (στρ. β' 72-82); incite each other to make the god known in Hellas (83-87); tell of the god's wonderful birth (ἀντ. β'); call upon the Thebans to equip themselves and join the revel-band (στρ. γ'); tell of the introduction of the tympanum and flute into the worship (ἀντ. γ'); and describe the ecstasy of the revelers in the chase and the frenzied movements and cries of the leader (ἐπιδ.).

65 f. ἱερὸν: with reference to Mt. Tmolos as the place where Dionysos had instituted his rites.—θαάζω πόνον:

*I speed on my glad toil.* It is possible, however, to take θαάζω as intr. and πόνον in appos. with the sentence.—Βρομίῳ: in honor of *Bromios*. The name is given to Dionysos from the din (βρόμος, βρέω) of his revels.—θεῷ: inserted (cf. 84) by conjecture to restore the metrical correspondence with 70.—πόνον ἡδύν: an oxymoron, as in κάματον εὐκάματον. Cf. Soph. O. T. 1214, ἄγαμον γάμον, id. El. 1154, μήτηρ ἀμήτωρ.

67. Βάκχιον εὐαζομένα: Wecklein regards the const. as the cognate acc., raising the Bacchic shout εὐοί. Cf. Soph. Ant. 133, νίκην ἀλαλάζει, to raise the shout of victory. But most authorities take εὐαζομένα as trans., hailing Bacchus with the shout εὐοί.

68 f. τίς ὀδῶ . . . ἔστω: explained as equiv. to δοτις ὀδῶ ἔστι, μελάθροισ ἐκτοπος ἔστω, i.e. εἰς μέλαθρα ἐξιστάσθω. The imitation in Ar. Ran. 354 ff. of the solemn proclamation with which the hierophant opened the celebration of the Eleusinian mysteries begins εὐφημεῖν χρὴ κἀξίστασθαι τοῖς ἡμετέροισι χοροῖσιν. So here the Chorus

70 μὸν ἅπας ἐξοσιώσθω· τὰ νομισθέν-  
τα γὰρ αἰεὶ Διόνυσον ὑμνήσω.

ὦ μάκαρ, ὅστις εὐδαίμων

Στροφή β.

τελετὰς θεῶν εἰδὼς

βιοτὰν ἀγιστεύει

75 καὶ θιασεύεται ψυχὰν

ἐν ὄρεσσι βακχεύων

ὁσίοις καθαρμοῖσιν

τά τε ματρὸς μεγάλας ὄρ-

για Κυβέλας θεμιτεύων,

are warning all unhallowed persons against joining in the sacred rites; and it is difficult to see any reason for bidding them to withdraw into the palace, especially after Dionysos has expressed (61) his purpose that all the city may come and see. If the more common punctuation, *τίς μελᾶδροις; ἔκτοπος ἔστω*, be adopted instead of that of Elmsley followed in the text, the Chorus may be understood to call upon all, both those in the street and those in the palace, to keep themselves in silence aloof (*ἐκτοπος*) from the hallowed dance in which only the initiates join. — *εὐφήμων*: proleptic, *let every one hallow his lips into silence, i.e. keep hallowed silence.*

70 f. *τὰ νομισθέντα αἰεὶ*: the ever-customary, i.e. as has ever been the custom. The phrase is in appos. with the following. Similarly *τὸ λεγόμενον*, as is said, is frequently used. H. 626 b. Language appropriate to the poet's time is put into the mouth of the Chorus. Cf. 201, 381. — *ὑμνήσω*: the defect in the metre suggests that this word has crept in from a gloss in place of some other word. *κελαδῶ* suits the metre of the strophe.

72-74. *ὦ μάκαρ . . . ἀγιστεύει*: O

happy he who to his blessedness (*εὐδαίμων*) having full knowledge of the divine mysteries hallowes his life. Cf. Soph. Frg. 719 D, *ὡς τρισόλβιοι κείνοι βροτῶν, οἱ ταῦτα δερχθέντες τέλη μόλωσ' ἐς "Αἶδου.* — *τελετὰς*: the secret rites of initiation; *ἔργια*, the outward usages and ceremonies at the celebration of the festivals.

75-77. *θιασεύεται . . . καθαρμοῖσιν*: *θιασέω* has both an intr. use, *revel in the thiasos*, cf. 379, and a trans., *introduce into the thiasos*, cf. *Ion*, 552. Cf. the two uses of *χορεύω*. It is evidently used in the second sense here, and may be taken as mid. or pass. without essential difference in meaning: *is in soul initiated into the revel-band with holy purifications celebrating bacchic rites in the mountains.* Those who strove to ennoble the ideas of the people and to elevate morality connected with the mysteries the requirement of inner purification and upright living. Cf. Frg. 475, *ἀγρόν δὲ βίον τελνομεν ἐξ οὗ Διὸς Ἰδαίου μύστης γενόμεν.*

78 f. *ὄργια θεμιτεύων*: celebrating lawful rites. — *Κυβέλας*: Rhea Kybele and Dionysos, as divinities representing the life of the natural

- 80 ἀνὰ θύρσον τε τινάσσων  
 κισσῷ τε στεφανωθείς  
 Διόνυσον θεραπεύει.  
 ἴτε Βάκχαι, ἴτε Βάκχαι,  
 Βρόμιον παῖδα θεὸν θεοῦ
- 85 Διόνυσον κατάγουσαι  
 Φρυγίων ἐξ ὁρέων Ἑλλάδος εἰς  
 εὐρυχόρους ἀγνιάς, τὸν Βρόμιον·

ὃν ποτ' ἔχουσ' ἐν ᾠδίνων.

Ἀντιστροφή β'.

λοχίαις ἀνάγκαισι

- 90 παμένας Διὸς βροντᾶς  
 νηδύος ἔκβολον μάτηρ  
 ἔτεκεν, λιποῦσ' αἰώ-  
 να κεραυνίῳ πλαγᾷ·  
 λοχίοις δ' αὐτίκα νιν δέ-

world in the round of the seasons, stood in close relation to each other, and their orgies were often blended. The rites of both symbolized the same phenomena, and the characteristic feature in both cults was the band of revelers rioting through the country with ecstatic shouts and the din of the tympana. The home of the worship of each was the region of Lydia and Phrygia. — *θεμιτεύων*: best taken as parallel with *βακχεύων* and joined with *θιασεύεται*.

80. *ἀνὰ, τινάσσων*: with *θεραπεύει*. Upon the tmesis, cf. the corresponding verse of the antistrophe, 96.

85. *κατάγουσαι*: *κατάγειν* denotes the restoration to one's home from a foreign land.

87. *ἀγνιάς*: used of a city, region, or way. The same phrase *εὐρυχόρους ἀγνιάς* occurs in Pind. *Pyth.* viii. 77,

and in the oracle cited by Dem. *contra Mid.* 531. In the latter passage the meaning is *ways, streets*, as appears from a comparison with the Schol. on *Ar. Eq.* 1319, *ἔθος ἦν τοῖς ἐν ἀγνιάς ἱσταμένοις θεοῖς ἐπὶ ταῖς ἐρχομένοις ἀγγελίαις θύειν*, and this meaning is applicable in the other passage and also here. *εὐρυχόρους* is, then, to be taken as equiv. to *εὐρείας*. See on *θηροτρόφον*, 102.

88 ff. *δν*: the obj. of *ἔχουσα* (*pregnant with*) as well as of *ἔτεκεν*. *ἔχουσα* may, however, be taken in the sense of *οὔσα*. This use of *ἔχω*, so common with adverbs, is also found with prepositional phrases. Cf. *Soph. Ant.* 639, *διὰ στέρνων ἔχειν*; *Xen. Cyr.* vi. i. 36, *ἐν αἰσχύνῃ ἔχοντα*. — *ἐν . . . βροντᾶς*: in childbirth's stress of pangs brought on by the winged bolt of Zeus. Cf. 3.

- 95 ξατο θαλάμαις Κρονίδας Ζεύς,  
κατὰ μηρῷ δὲ καλύψας  
χρυσέαισιν συνερίδει  
περόναις κρυπτόν ἀφ' Ἥρας.  
ἔτεκεν δ', ἀνίκα Μοῖραι
- 100 τέλεσαν, ταυρόκερων θεὸν  
στεφάνωσέν τε δρακόντων  
στεφάνοις, ἔνθεν ἄγραν θηροτρόφον  
Μαινάδες ἀμφιβάλλονται πλοκάμοις.

- 105 ὦ Σεμέλας τροφοὶ Θῆ-  
βαι στεφανοῦσθε κισσῷ.  
βρύετε βρύετε χλοήρει  
μίλακι καλλικάρπῳ  
καὶ καταβακχιοῦσθε

Στροφή γ'.

94 f. *λοχίοις θαλάμαις*: into a chamber of birth, i.e. the thigh of Zeus where the child should mature to a second birth. Cf. 527, ἄρσενα νηδύν.

97. *συνερίδει*: binds fast.

98. *κρυπτόν*: proleptic, so that he was hidden.

100. *τέλεσαν*; had matured, i.e. for birth. The augment is often omitted in the lyric portions of the tragedies. In the trimeters the syllabic augment only is omitted, and that nowhere except in the *ῥήσεις ἀγγελικαί*. Kr. *Dial.* 28, 3, 4.—*ταυρόκερων*: Dionysos is often represented as a bull to symbolize his strength and generative power; often also with merely the horns of the bull. Cf. 920, 1017, 1159.

102. *ἐνθεν ἄγραν θηροτρόφον*: Wecklein substituting *θηροτρόφον* for *θηροτρόφοι* makes the phrase equiv. to *ἐνθεν ἐλούσαι θηρῶν τροφήν* and understands the meaning to be, that the

serpents taken (*ἄγρα θηρῶν*) from Dionysos continue to grow (*τρέφεται*) fixed to the Maenads. A much simpler interpretation is obtained by referring *ἄγραν* to the prey taken by the Maenads for the purpose indicated, and by reading *θηρότροφον* instead of *θηροτρόφον*, pass. instead of act. The pass. sense is found in *Phoen.* 820. The adj. explains wherein the prey consists and is nearly equal to *θήρειον*. The meaning then is: *whence it is that the Maenads twine in their hair the prey of wild beasts, i.e. the captive serpents.* The Maenads are frequently described as twining serpents in their hair and about their persons. Cf. 698.

108. *μίλακι*: a kind of bind-weed which Pliny (*H. N.* xvi. 63) describes as similar to ivy, and bearing red berries (*καλλικάρπῳ*). He speaks further of its frequent use at the festivals of Bacchus in place of the ivy.

- 110 δρυὸς ἧ ἐν ἐλάτας κλάδοισι,  
 στικτῶν τ' ἐνδυτὰ νεβρίδων  
 στέφετε λευκοτρίχων πλοκάμων  
 μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὕβριστās  
 ὀσιοῦσθ'· αὐτίκα γὰρ πᾶσα χορεῦσει,  
 115 Βρόμιος εἴτ' ἂν ἄγῃ θιάσους  
 εἰς ὄρος εἰς ὄρος, ἔνθα μένει  
 θηλυγενῆς ὄχλος  
 ἀφ' ἰστῶν παρὰ κερκίδων τ'  
 οἰστροθεῖς Διονύσῳ.

- 120 ὦ θαλάμευμα Κουρή-  
 των ζᾷθεοί τε Κρήτας

Ἄντιστροφή γ'.

110. ἐν: used here of the crowning, as often of clothing or equipment. The placing of the preposition in the second part of the sentence occurs in Pindar and the dramatists, but not in prose. Kr. *Dial.* 68, 9, 2.

112. στέφετε: deck. For this meaning of στέφω, cf. the Schol. on Soph. *El.* 53, where it is explained by κοσμεῖν; also Anth. P. v. 152, 7, δορὰ στέφω σε λέοντος. Tacitus (*Germ.* 17) and Herodotus (iv. 109) speak of the practice of decking skins by tacking on pieces of skins of another kind. The fawn-skins were trimmed with tufts of various colors to increase their motley appearance. — λευκοτρίχων πλοκάμων: cf. *Iph. A.* 1080, καλῶς κἀμὸν πλόκαμον, *ibid.* 790, εὐπλόκαμον κόμας, below, 169, κῶλον ταχύπουν. — If πλοκάμων be the correct reading, it cannot refer to the human hair, its usual signification. The difficulty disappears if it be understood in its primary sense (from πλέκω) of anything twisted, a lock. Pollux. (ii. 27) says the poets used it of wreaths of

smoke. Similarly βόστρυχος, a curl of hair, is used of anything twisted.

113. μαλλοῖς: tufts of wool, not of human hair. For the tautology in πλοκάμων μαλλοῖς, cf. *Phoen.* 308, βοστρύχων πλοκάμων. Translate the sentence: deck the dress of dappled fawn-skins with tufts of white locks of wool. — ἀμφὶ κτλ.: hallow yourselves around the wanton thyrsi. The thyrsi were the most conspicuous objects in the midst of the revel-band. The meaning, then, is that the Thebans should take the thyrsus after the other Bacchic insignia (106–113) and consecrate themselves by joining the revel-band. Cf. 75 ff. θιασέεται . . . καθαρμοῖσιν. — ὕβριστās: the epithet is transferred from the person to the thing.

114. γὰ: land, not earth.

118 f. ἀπὸ οἰστροθεῖς παρὰ: cf. 427, ἀπέχειν παρὰ.

120. θαλάμευμα: cavern, defined by Διογενέτορες ἐναυλοῖ (haunts where Zeus was born), the famous cave on Mt. Ida in Crete where Rhea brought

Διογενέτορες ἔναυλοι,  
 ἔνθα τρικόρυθες ἄντροις  
 βυρσότονον κύκλωμα  
 125 τόδε μοι Κορύβαντες ἡὔρον·  
 αὐδᾷ βάκχια συντόνῳ  
 κέρασαν ἄδυβοᾶν Φρυγίων  
 αὐλῶν πνεύματα, ματρός τε ῥέας εἰς  
 χέρα θῆκαν, κτύπον εὐάσμασι Βακχᾶν·

forth Zeus and where the Kuretes protected the infant against the designs of Kronos. The cave with which the ancients connected these legends has been identified with a grotto on Mt. Ida some 3000 feet below the highest peak. But in recent explorations in Crete a cave has been found higher up between Mt. Ida and Mt. Dikte, at the foot of the loftiest peak, in which numerous remains of sacrificial and other religious rites have been unearthed. This latter is probably the Ἰδαῖον ἄντρον of the ancients. The Kuretes were associated with the rites of the Cretan Rhea just as the Korybantes were with those of the Phrygian Rhea Kybele. The union of these two cults brought with it the confounding of the Kuretes and Korybantes with each other. The Korybantes' dances were combined with the tossing of the head and limbs and accompanied by the tympana.

123. *τρικόρυθες*: the other form *τρικόρυθος* occurs in *Or.* 1480. The high helm was divided by a triple rim, which gave it the appearance of three helms placed one above the other.—*ἄντροις*: dat. of place.

124 f. *βυρσότονον κύκλωμα*: the tympanum, similar to a kettle-drum, consisted of a wooden hemisphere

covered with leather. It is also often represented as similar to the tambourine.—*μοι*: for me, because the tympanum was afterwards adopted by the bacchanals. Translate the passage: *where in caverns the Korybantes with triple helm devised for me this disk of tight-drawn skin.*

126–128. Construe: *κέρασαν* (sc. *Κορύβαντες*) *συντόνῳ αὐδᾷ βάκχια πνεύματα ἄδυβοᾶν Φρυγίων αὐλῶν*. The text is very uncertain.—*αὐδᾷ*: i.e. of the tympanum.—*βάκχια*: orgiastic, called bacchic by anticipation. Strictly taken, acc. to 130 ff., the application to the tympanum and the flute is subsequent. Aristotle (*Pol.* viii. 6) calls the flute *ὄργανον ὀργιαστικόν*. The loud music of the flute used in the worship of Kybele, as in that of Dionysos, originated in Phrygia. Marsyas was said to be the inventor of it.—*συντόνῳ*: vehement, noisy.—*αὐλῶν*: commonly translated *flute*, though the instrument was more like the clarinet or oboe.

129. *θῆκαν*: sc. the tympanum.—*κτύπον*: in appos. with *αὐδᾷ . . . πνεύματα*, i.e. the *din* is the mingled sounds of the tympanum and flute.—*εὐάσμασι Βακχᾶν*: for, i.e. to accompany, the revel-shouts of the bacchantes, like *βάκχια*, 126, used in anticipation. The dat. depends upon *κτύπον*. Cf



130 παρὰ δὲ μαινόμενοι Σάτυροι  
ματέρος ἐξανύσαντο θεάς,  
εἰς δὲ χορεύματα  
συνῆψαν τριετηρίδων,  
αἷς χαίρει Διόνυσος.

135 ἦδ' οὖς ἐν οὖρεσιν, εὖτ' ἂν  
ἐκ θιάσων δρομαίων  
πέσῃ πεδόσε, νεβρίδος ἔχων  
ιερὸν ἐνδυτόν, ἀγρεύων  
αἷμα τραγοκτόνον, ὠμοφάγον χάριν,  
140 ἰέμενος εἰς ὄρεα Φρύγια, Λύδια.  
ὃ δ' ἑξαρχος Βρόμιος, εὐοῖ.

Ἐπεδός.

*Iph. T.* 387, τὰ θεοῖσιν ἐστιμάματα;  
*Soph. Ant.* 571, κατὰ γυναῖκας νιέσι  
στρωγῶ.

130 f. παρὰ . . . ἐξανύσαντο θεάς:  
ἐξανύσασθαι τι παρὰ τινος is to obtain  
anything from one by labor or prayers.  
*Cf. Aesch. Prom.* 700, τὴν χρεῖαν ἠνύ-  
σασθε, ye obtained your request. — Σάτυ-  
ροι: because they were the especial  
attendants of Dionysos.

133. τριετηρίδων: trieteric festivals.  
In many places, as Thebes, Argos,  
Crete, etc., the festivals of Dionysos  
were trieteric, that is, occurring every  
other year, at the beginning of every  
third year. The explanation of this  
has been found in the belief that  
Dionysos having passed the interven-  
ing time in the lower world was born  
anew every other year (see Preller,  
*Griech. Myth.* I. 565), a belief which  
itself needs explanation. These tri-  
eteric festivals were celebrated en-  
tirely or chiefly by women, and were  
marked especially by orgiastic rites.  
See Schömann, *Griech. Alterth.* II.  
478 ff. Such is the festival that forms

the background of this play, and  
hence the propriety of the term here.

135 ff. ἦδ' οὖς κτλ.: if the text is cor-  
rect (see App.), the adj. is most natu-  
rally referred to the subj. of πέσῃ,  
implied in ἐκ θιάσων, i.e. the bacchant.  
*Lit.*, Glad is he (the reveler) in the  
mountains, when one from the swift revel-  
bands falls to the earth, i.e. "Full of  
rapture is that one who amid the  
revels falls to the earth in ecstasy."

139. αἷμα τραγοκτόνον: goat-killing  
slaughter, i.e. the slaughter of the goat.  
*Cf. Or.* 833, μητροκτόνον αἷμα, *H. F.*  
1201, αἷμα παιδοφόνον. See *Introd.*  
p. 10. — ὠμοφάγον χάριν: pred. to  
αἷμα, for the enjoyment of eating raw  
flesh.

140. Λύδια: for Λύδιαι τε.

141. But he, Bromios, is the leader  
(i.e. of our revels), *Euoi!* The god  
is called the leader, as being the in-  
spirer of the revels. The exclamation,  
εὐοῖ, is in place here, as the  
whole description has much of the  
ecstatic nature of the actual revel to  
which this cry belongs.

- ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἶνω, ῥεῖ δὲ μελισσᾶν  
 νέκταρι, Συρίας δὲ θρώσκει λιβάνου καπνός.  
 145 ὁ Βακχεὺς δ' ἔχων  
 πυρσώδη φλόγα πεύκας  
 ἐκ νάρθηκος αἴσσει  
 δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας  
 ἰαχαῖς τ' ἀναπάλλων,  
 150 τρυφερὸν πλόκον εἰς αἰθέρα ρίπτων.  
 ἅμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει  
 τοιάδ' ὧ ἴτε Βάκχαι,  
 ὧ ἴτε Βάκχαι, Πακ-  
 τώλου χρυσορόου χλιδᾷ  
 155 μέλπετε τὸν Διόνυσον  
 βαρυβρόμων ὑπὸ τυμπάνων,  
 εὔια τὸν εὖιον ἀγαλλόμεναι θεὸν  
 ἐν Φρυγίαισι βοαῖς ἐνοπαῖσί τε,  
 160 λωτὸς ὅταν εὐκέλαδος

142. Cf. 707 ff. — γάλακτι: the poets use the dat. instead of the gen. with ῥεῖν. Kr. *Dial.* 47, 16, 5. See on 19.

144. Συρίας: the frankincense of classical times came chiefly from Arabia through Syrian ports. — θρώσκει: mounts up. — λιβάνου: properly the tree, then the frankincense from the tree.

145. Βακχεὺς: the bacchant-leader, not Bacchus.

147. ἐκ νάρθηκος: instead of ἐν νάρθηκι. The torch was affixed to or inserted in the thyrsus, from which the flame is represented as proceeding.

148. δρόμῳ καὶ χοροῖς: the end of the action in ἐρεθίζων. As the bacchant darts along brandishing the flaming thyrsus, he arouses his wan-

dering comrades to running and dancing. The const. is like that in προκαλέσσατο χάρμῃ, Hom. *Il.* vii. 218.

149. ἀναπάλλων: inciting, i.e. to the dance.

151. ἅμα δὲ κτλ.: and at the same time together with (lit. in addition to) the revel-cries, etc. — εὐάσμασιν: the revel-cries, εὐοὶ κτλ.

153 f. Πακτώλου χρυσορόου χλιδᾷ: with ornaments of the gold-flowing Paktolos, i.e. "arrayed in ornaments of gold." The Paktolos was famed for its gold-dust.

156. βαρυβρόμων: heavy-toned. Aesch. (*Erg.* 56) compares the tympanum to subterranean thunder.

156. Extolling the Evian god with Evian cry. Cf. 141. — εὔια: cognate acc.

160. λωτὸς: often in Euripides

- ἱερὸς ἱερὰ παίγματα  
 βρέμη, σύνοχα φοιτάσιν  
 165 εἰς ὄρος εἰς ὄρος· ἡδομένα δ' ἄρα,  
 πῶλος ὅπως ἅμα ματέρι φορβάδι,  
 κῶλον ἄγει ταχύπουν σκιρτήμασι Βάκχα.

## ΤΕΙΡΕΣΙΑΣ.

- 170 Τίς ἐν πύλαισι; Κάδμον ἐκκάλει δόμων  
 Ἀγήνορος παῖδ', ὃς πόλιν Σιδωνίαν  
 λιπὼν ἐπύργωσ' ἄστνυ Θηβαίων τόδε.  
 ἴτω τις, εἰσάγγελλε, Τειρεσίας ὅτι  
 ζητεῖ νιν· οἶδε δ' αὐτὸς ὦν ἦκω πέρι  
 175 ἃ τε ξυνηθέμην πρέσβυς ὦν γεραιτέρῳ,  
 θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν

the flute, which was frequently made of the *λωτὸς Αἴβυς*.

161 ff. *παίγματα, σύνοχα φοιτάσιν εἰς ὄρος*: airs suited to the (Maenads) wandering to the mountain. — *φοιτάσιν*: equiv. to *φοιτάσαι*.

165. *ἄρα*: then, introducing the effect of the leader's call, which ends with the preceding sentence.

166. *ὅπως*: equiv. to *ὥς*.

167. *Λίτ.* the bacchante urges forward her swift foot with bounding, i.e. bounds forward with swift foot.

170–369. FIRST EPEISODION. The characters are Teiresias, Kadmos, and Pentheus. The dignity and pious devotion of the venerable old men set off by contrast the rash impiety and haughtiness of Pentheus. The blind seer, Teiresias, enters, not as in the *Phoen.* led by his daughter, nor as in the *O. T.* and *Ant.* of Sophocles, led by a boy. The god unseen leads him by inspiration (cf. 194).

170. *ἐν πύλαισι*: i.e. as porter within the doors, in the *θυρῶρειον*. — *ἐκκά-*

*λει*: a similar transition to the second pers. *imv.* is found in 173, 346–348.

175. *ἃ τε ξυνηθέμην κτλ.*: and what I agreed upon with him, I, though an old man, and he yet older. Notwithstanding their age they had agreed to take the bacchic dress and join the revel-dances. And in speaking of this, Teiresias at the same time expresses his consciousness that the new worship is worthy of the wisdom of age. — *πρέσβυς*: extreme length of life is attributed to Teiresias. According to one legend he lived seven generations. Thus, although he is represented in the *Phoen.* as a contemporary of the sons of Oedipus, he could also be spoken of here as old in the time of Kadmos. It is doubtful, however, whether Euripides had any such legend in mind. The conspicuous position of Teiresias in Theban mythology made it easy to bring him into connection with any of the Theban legends, where it suited the purpose of the poet.

στεφανοῦν τε κρᾶτα κισσίνοις βλαστήμασιν.

## ΚΑΔΜΟΣ.

- ὦ φίλταθ', ὡς σὴν γῆρυν ᾗσθόμην κλύων  
σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὦν.  
180 ἤκω δ' ἔτοιμος τήνδ' ἔχων σκευὴν θεοῦ.  
δεῖ γάρ νῦν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,  
Διώνυσον ὃς πέφηνεν ἀνθρώποις θεός,  
ὅσον καθ' ἡμᾶς δυνατόν αὔξεσθαι μέγαν.  
ποῖ δεῖ χορεύειν, ποῦ καθιστάναι πόδα  
185 καὶ κρᾶτα σείσαι πολίον; ἐξηγοῦ σύ μοι  
γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.  
ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν  
θύρσῳ κροτῶν γῆν· ἐπιλελήσμεθ' ἡδονῇ  
γέροντες ὄντες.

## ΤΕΙΡΕΣΙΑΣ.

ταῦτ' ἐμοὶ πάσχεις ἄρα·

176. ἀνάπτειν: sc. *χεῖρ*, to attach to, i.e. to take in the hand. Cf. *Erg.* 752, cited *Ar. Ran.* 1211, Διώνυσος δὲ θύρσοις καὶ νεβρῶν δοραῖς καθάπτός. Cf. also 25. — ἔχειν: to wear.

178. ὡς κτλ.: Wecklein comparing *Hec.* 1114, *Soph. Aj.* 14, *O. C.* 891, supposes Kadmos to begin his address to Teiresias before he comes within sight of the prophet, and to explain this on the ground that he has recognized him by his voice. But there is nothing here, as there is in all the cases cited, to indicate that the person addressed cannot be seen. It would seem rather that Kadmos appears immediately upon the call of Teiresias and before the servant has had time to summon him. ὡς then introduces the cause of this immediate appearance.

182. Διώνυσον: appos. to νῦν.

183. ὅσον... δυνατόν: lit. so far as is possible as regards me, i.e. so far as rests with me. — αὔξεσθαι μέγαν: to grow great. μέγας is often used proleptically with αὔξειν. *Kr. Spr.* 57, 4, 2.

184. ποῖ χορεύειν: i.e. ποῖ ἐλθόντας χορεύειν. — καθιστάναι πόδα: to stay the foot, contrasted with χορεύειν, as στήναι is with βῆναι in set phrases. Cf. *Alc.* 863, ποῖ βῶ; πᾶ στω; *Soph. Phil.* 833, ποῦ στάσει, ποῖ δὲ βάσει;

187. ὡς κτλ.: the ground of the command ἐξηγοῦ.

188 f. ἐπιλελήσμεθα... ὄντες: similarly the chorus of initiates in *Ar. Ran.* 345 ff. sing, γόνυ πάλλεται γερόντων· ἀποσείονται δὲ λύπας χρονίου τ' ἐτῶν παλαιῶν ἐνιαυτοὺς ἱερὰς ὑπὸ τιμᾶς, the knee of old men leaps, and they shake off griefs and the long periods of

190 καγὼ γὰρ ἡβῶ κάπιχειρήσω χοροῖς.

ΚΑΔΜΟΣ.

οὐκοῦν ὄχοισιν εἰς ὄρος περάσομεν;

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' οὐχ ὁμοίαν ὁ θεὸς ἂν τιμὴν ἔχοι.

ΚΑΔΜΟΣ.

γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

ΤΕΙΡΕΣΙΑΣ.

ὁ θεὸς ἀμοχθὶ κείσε νῶν ἡγήσεται.

ΚΑΔΜΟΣ.

195 μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν;

ΤΕΙΡΕΣΙΑΣ.

μόνοι γὰρ εὖ φρονοῦμεν, οἱ δ' ἄλλοι κακῶς.

ΚΑΔΜΟΣ.

μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός.

ΤΕΙΡΕΣΙΑΣ.

ἰδοῦ, ξύναπτε καὶ ξυνωρίζου χέρα.

*aged years under the influence of the sacred service.*

192. οὐχ ὁμοίαν: "not the same as if we went on foot."

193. παιδαγωγήσω: not inconsistent with ἐξηγοῦ (185). Kadmos calls upon Teiresias to direct by his superhuman wisdom the course to the proper place for the rites, but supposes that the blind prophet needs his customary guide to lead his steps along that course.

194. ἀμοχθὶ: the toil becomes light to them through the influence of the

orgiastic worship. Cf. 66; also Ar. Ran. 400, δειξον ὡς ἄνευ πόνου πολλὴν ὁδὸν περαινεις.

195. χορεύσομεν: join in the chorus, i.e. of the Theban bacchantes in the mountains. Cf. 1224.

197. μακρὸν τὸ μέλλειν: our delay is long. Kadmos is impatient to be gone.

198. ἰδοῦ: here then! expresses compliance. The blind Teiresias extends his hand that Kadmos may take it. Cf. 1265. — ξύναπτε . . . χέρα: grasp my hand and join it to thine own.

ΚΑΔΜΟΣ.

οὐ καταφρονῶ ἐγὼ τῶν θεῶν θνητὸς γεγώς.

ΤΕΙΡΕΣΙΑΣ.

- 200 οὐδὲν σοφίζόμεσθα τοῖσι δαίμοσι.  
πατρίους παραδοχὰς ἄς θ' ὁμήλικας χρόνῳ  
κεκτήμεθ', οὐδεὶς αὐτὰ καταβαλεῖ λόγος,  
οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ἠῦρηται φρενῶν.  
ἐρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,  
205 μέλλων χορεύειν κῶτα κισσώσας ἑμόν.  
οὐ γὰρ διήρηχ' ὁ θεὸς εἴτε τὸν νέον  
χρηῖζει χορεύειν εἴτε τὸν γεραίτερον,  
ἀλλ' ἐξ ἁπάντων βούλεται τιμὰς ἔχειν  
κοινὰς, δι' ἀριθμῶν δ' οὐδὲν αὔξεσθαι θέλει.

ΚΑΔΜΟΣ.

- 210 ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὀράς,

200. **σοφίζόμεσθα**: explained by τὸ σοφόν. See on 203. *We do not at all exalt our wisdom against the gods.*

201. **παραδοχὰς**: Teiresias means traditional, especially religious, beliefs. — **ὁμήλικας χρόνῳ**: lit. *coeval with time*, i.e. *existing from time immemorial*.

202. **αὐτά**: repeats **παραδοχὰς**, referring to the thing without regard to the grammatical gender. — In the thought of the passage, as well as in the expression **καταβαλεῖ**, reference is made to the Sophists. Protagoras, one of the most famous Sophists, published a work entitled **Καταβάλλοντες** (sc. **λόγοι**). A saying of his was: *περὶ μὲν θεῶν οὐκ ἔχω εἰδέναι οὐθ' ὡς εἰσίν, οὐθ' ὡς οὐκ εἰσίν*.

203. "Not even if presumptuous wisdom has been reached by keenest subtleties of thought (δι' ἄκρων φρε-

νῶν)." — τὸ σοφόν: the same expression is found also in 395 and 1005 in connections where it clearly refers to the so-called wisdom of much of the current philosophy, whose subtleties were profitless and destructive of fundamental beliefs. Socrates (Plat. *Apol.* 20 D) speaks in irony of the same class of philosophers, as wise in a certain superhuman wisdom.

204. **ἐρεῖ**: i.e. *ὀνειδιεῖ*.

206. **γάρ**: "Not so, *for*." — οὐ διήρηχ' ὁ θεὸς κτλ.: *the god hath not determined whether, etc.* The sentence forms no proper contrast with ἀλλ' ἐξ ἁπάντων . . . κοινὰς. We should expect here the thought, "the god has made no distinction between the young and old."

209. **δι' ἀριθμῶν . . . θέλει**: "The god does not wish to be exalted by certain numbers, i.e. *classes*, as by

ἐγὼ προφήτης σοι λόγων γενήσομαι.  
 Πενθεὺς πρὸς οἴκους ὅδε διὰ σπουδῆς περᾶ  
 Ἐχίονος παῖς, ᾧ κράτος δίδωμι γῆς.  
 ὡς ἐπτόχται· τί ποτ' ἐρεῖ νεώτερον;

## ΠΕΝΘΕΥΣ.

- 215 ἔκδημος ὦν μὲν τῇσδ' ἐτύγχανον χθονός,  
 κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,  
 γυναικάς ἡμῖν δώματ' ἐκλελοιπέναι  
 πλασταῖσι βακχείαισιν, ἐν δὲ δασκίοις  
 ὄρεσι θοάζειν, τὸν νεωστὶ δαίμονα  
 220 Διόνυσον ὅστις ἔστι τιμώσας χοροῖς·  
 πλήρεις δὲ θιάσοις ἐν μέσοισιν ἐστάναι·  
 κρατῆρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν  
 πτώσσουσιν εὐναῖς ἀρσένων ὑπηρετεῖν,  
 πρόφασιν μὲν ὡς δὴ Μαινάδας θυοσκόους,

young men to the exclusion of the old." Reiske. This forced interpretation is the best that has been suggested. The text is doubtless corrupt.

211. **προφήτης λόγων**: the announcer of tidings, i.e. of the approach of Pentheus. — **προφήτης**: used with reference to the prophetic character of Teiresias. Kadmos means, "as you are a prophet by means of your spiritual sight, so I am a prophet to you by means of my physical sight."

212. Pentheus is seen approaching, returning from a journey and greatly excited by the information that the bacchic enthusiasm has so far taken possession of the city. He seems to be unaware of the presence of Teiresias and Kadmos down to 248. His speech to that point is a monologue, like the prologue. — **διὰ σπουδῆς**: in haste. For the use of *dià* to denote conditions or states, see H. 795 d.

214. **νεώτερον**: lit. *newer*, i.e. than we already know; often used as here in a bad sense, a calamity. H. 649; Kühn. 542 An. 7.

218. **πλασταῖσι βακχείαισιν**: for feigned revels, contrasted with what Pentheus in 223 gives as the real purpose.

222 f. **ἄλλην . . . πτώσσουσιν**: one flying here, another there, to a place apart, and crouching down. — **ἄλλοσ' εἰς ἐρημίαν**: with the idea of flying implied with *πτώσσουσιν*.

224. **πρόφασιν**: often used adverbially, *ostensibly*. — **ὡς (οὕτως) δὴ**: with ironical force. Cf. *Andr.* 234 f., *σεμνομυθεῖς . . . ὡς δὴ σὺ σάφρων*. Kühn. 500, 6. The clause, though joined grammatically with *ὑπηρετεῖν*, goes in thought with the whole preceding description, beginning with *δώματ' ἐκλελοιπέναι*. — **θυοσκόους**: performing sacred rites.

- 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου.  
 ὅσας μὲν οὖν εἶληφα, δεσμίους χέρας  
 σῶζουσι πανδήμοισι πρόσπολοι στέγαις·  
 ὅσαι δ' ἄπεισιν, ἐξ ὅρους θηράσομαι,  
 Ἰνώ τ' Ἀγαύην θ' ἣ μ' ἔτικτ' Ἐχίονι,  
 230 Ἀκταίωνός τε μητέρ', Αὐτονόην λέγω.  
 καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἄρκυσι  
 παύσω κακούργου τῆσδε βακχείας τάχα.  
 λέγουσι δ' ὥς τις εἰσελήλυθε ξένος  
 γόης ἐπῳδὸς Λυδίας ἀπὸ χθονός,  
 235 ξανθοῖσι βοστρύχοισιν εὐόσμοις κομῶν,  
 οἶνωπός, ὅσσοις χάριτας Ἀφροδίτης ἔχων,  
 ὃς ἡμέρας τε κεύφρόνας συγγίγνεται  
 τελετὰς προτείνων εὐίους νεάνισιν.  
 εἰ δ' αὐτὸν εἴσω τῆσδε λήψομαι στέγης,  
 240 παύσω κτυποῦντα θύρσον ἀνασεῖοντά τε  
 κόμας, τράχηλον σώματος χωρὶς τεμῶν.

225. *δα*: instead of τὸ δὲ ἀληθές in contrast with πρόφασιν μὲν. — πρόσθε: cf. the use of ὑπισθεν in Soph. *Ant.* 640, γνώμης πατρός πᾶν' ὑπισθεν ἐστάναι. — ἄγειν: instead of ἀγούσας, the construction changing to that of the leading clauses dependent upon κλέω. But in reality they prefer Aphrodite to Bacchus.

226. χέρας: acc. of specification.

227. πανδήμοισι στέγαις: equiv. to δεσποτηρίω.

229. Ἐχίονι: one of the five Spartoi (264) who survived.

231. ἄρκυσι: i.e. δεσμοῖς.

234. γόης ἐπῳδός: the same as γόης καὶ ἐπῳδός, *Hipp.* 1038.

235. βοστρύχοισι κομῶν: with long curls. Cf. ἐθείρῃσιν κομῶντες, Hom. *Il.* VIII. 42. The representation of

Bacchus in the full bloom of youth, with languishing look and effeminate features (θηλόμορφος, 353), was the conception prevalent in Greek art in the time of Praxiteles also.

236. οἶνωπός (the usual form in the nom.), ruddy. Cf. Soph. *O. T.* 211, οἶνωπα Βάκχον. — ὅσσοις: dat. of place.

238. προτείνων: putting forward as a pretext, pretending.

242–247. These lines are regarded as an interpolation on the ground that they disturb the continuity; the same is true of the very insipid passage, 286–297, corresponding to this in the answer of Teiresias. The two passages seem to be additions composed with reference to each other.



- [ἐκεῖνος εἰναί φησι Διόνυσον θεόν,  
ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφθαι Διός,  
ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις  
245 σὺν μητρὶ, Δίους ὅτι γάμους ἐψεύσατο.  
ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἔστ' ἄξια,  
ὑβρεῖς ὑβρίζων, ὅστις ἔστιν ὁ ξένος;]  
ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον  
ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὄρῳ  
250 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων,  
νάρθηκι βακχεύοντ' ἀναίνομαι, πάτερ,  
τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.  
οὐκ ἀποτινάξεις κισθόν; οὐκ ἐλευθέραν  
θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;

242. εἶναι κτλ.: he says there exists  
a god Dionysos. On the use of εἶναι,  
cf. 333.

243. ἐκεῖνος: sc. φησί, the pronoun  
repeated with scorn.—ἐρράφθαι: the  
subject is to be supplied from the  
following relative.

245. Cf. 31.

246. ἀγχόνης ἄξια: commonly trans-  
lated, *worthy of hanging*. Cf. Heracl.  
246, τὸδ' ἀγχόνης πέπλος, Soph. O. T.  
1374, ἔργα κρείσσον' ἀγχόνης. Others  
understand ἀγχόνῃ of suicide in all of  
these places, and take the meaning  
to be, that the deeds spoken of are  
shameful enough to make the doer  
commit suicide. But this seems  
forced, and in this passage especially  
inappropriate to verse 247. Perhaps  
the simplest interpretation is, *worthy  
of strangling*; for while hanging does  
not appear to occur as a judicial  
penalty until later, strangling occurs  
not only as a common form of murder,  
but also as a method of summarily  
inflicting an ignominious punish-

ment. Cf. Ar. Av. 1575, 1578, Nub.  
1376, also Dem. In Timoc. 744, where  
it is said, that among the Lokrians  
the proposer of a new law wore a  
halter about his neck, and, if his  
proposition was not approved, he was  
immediately put to death ἐπισπασθέν-  
τος τοῦ βρόχου.

247. ὑβρεῖς: pl. in reference to the  
various outrages attributed in the pre-  
ceding part of the speech to the sup-  
posed bacchant. With the cognate  
acc. an attributive is generally used  
(H. 715 b, Rem.), but sometimes omit-  
ted. Cf. 1297, Iph. A. 961, Hel. 785.  
—ὑβρίζων: in appos. with ταῦτα.

251 f. βακχεύοντ': may be taken  
in either the dual or the sing; if the  
latter, it does not imply that Teire-  
sias had not the thyrsus. Cf. 176.  
—ἀναίνομαι εἰσορῶν: "it is hateful  
to me to see." Cf. H. F. 1235, εἰ  
δράσας δέ σ' οὐκ ἀναίνομαι, Iph. A. 1503,  
θανοῦσα δ' οὐκ ἀναίνομαι.—πάτερ: ad-  
dressed to the grandfather in 1322  
also.

- 255 σὺ ταύτ' ἔπεισας, Τειρεσία· τόνδ' αὖ θέλεις  
τὸν δαίμον' ἀνθρώποισιν εἰσφέρειν νέον  
σκοπεῖν πτερωτοὺς κάμπύρων μισθοὺς φέρειν.  
εἰ μὴ σε γῆρας πολὺν ἐξερρύνετο,  
καθῆσ' ἂν ἐν Βάκχαισι δέσμιος μέσαις,  
260 τελετὰς πονηρὰς εἰσάγων· γυναιξὶ γὰρ  
ὅπου βότρυνος ἐν δαιτὶ γίγνεται γάνος,  
οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

ΧΟΡΟΣ.

- τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοὺς  
Καδμον τε τὸν σπείραντα γηγενῇ στάχυν;  
265 Ἐχίονος δ' ὦν παῖς καταισχύνεις γένος;

ΤΕΙΡΕΣΙΑΣ.

ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς  
καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν·

255. αὖ: further, with σκοπεῖν and φέρειν. "You wish for further opportunities for augury and gain."

257. πτερωτοὺς: i.e. οἰωνοὺς. The two kinds of divination here mentioned, from birds and by fire, are attributed to Teiresias in Soph. *Ant.* 999 ff. also. — μισθοὺς φέρειν: in this expression the invective of Pentheus's speech culminates. A similar charge is made against Teiresias in Soph. *Ant.* 1055; *id. O. T.* 388 f. Such censure of false prophets is common in Euripides (*cf. Iph. A.* 520, *Hel.* 744), and is due to the conduct of the mendicant soothsayers and jugglers of the time.

259. Βάκχαισι: those spoken of in 220 f.

260. γυναιξί: emphatic, contrasted in thought with men.

262. ὑγιὲς: pred. to οὐδέν. *I count*

nothing further in the orgies good, lit. sound.

263. δυσσεβείας: *Ah, thy impiety!* The gen. shows the cause of the astonishment expressed. *H.* 761; *G.* 173, 3.

264. γηγενῇ: because the so-called Spartoi sprang out of the earth from the sown teeth of the dragon. *Cf.* 1025 f.

266 f. τῶν λόγων καλὰς ἀφορμάς: a noble theme (lit. occasion) for speaking. *Cf. Hec.* 1238 f. βροτοῖσιν ὥς τὰ χρηστὰ πράγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' ἀεὶ λόγων. In these and the following lines, allusion seems to be made to the contrast between the true εὖ λέγειν and the sophistical rhetoric of the time. The former demanded brilliancy of form and skill in discourse less than the right content; the latter boasted that it

- σὺ δ' εὐτροχον μὲν γλῶσσαν ὡς φρονῶν ἔχεις,  
 ἐν τοῖς λόγοισι δ' οὐκ ἐνείσῃ σοι φρένες.
- 270 θρασὺς δὲ [γλῶσση] καὶ λέγειω οἶός τ' ἀνὴρ  
 κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.  
 οὗτος δ' ὁ δαίμων ὁ νέος ὃν σὺ διαγελᾶς,  
 οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος  
 καθ' Ἑλλάδ' ἔσται. δύο γάρ, ὦ νεανία,
- 275 τὰ πρῶτ' ἐν ἀνθρώποισι. Δημήτηρ θεά·  
 γῇ δ' ἐστίν, ὄνομα δ' ὁπότερον βούλει κάλει·  
 αὕτη μὲν ἐν ξηροῖσις ἐκτρέφει βροτούς·  
 ὅς δ' ἦλθεν ἐπὶ τὰντίπαλον ὁ Σεμέλης γόνος  
 βότρυος ὑγρὸν πῶμ' ἠῦρε κείσηνέγκατο
- 280 θνητοῖς, ὃ παύει τοὺς ταλαιπώρους βροτούς  
 λύπης, ὅταν πλησθῶσις ἀμπέλου ρόης,

could make the worse the better reason.

270. γλῶσση: substituted in the text for *δυνατός*, which is regarded as a gloss upon *οἶός τε*. Cf. Soph. *Aj.* 1142, *ἄνδρα γλῶσση θρασύν*.

272. ὁ δαίμων: the subj. of *ἔσται*, placed at the opening of the sentence for emphasis; or perhaps better taken as anacoluthic, instead of the gen. after *μέγεθος*. The nom. sometimes, where the grammatical structure would require another case, stands at the beginning of the sentence to emphasize the subject to which the whole sentence relates. Kühn. 356, 6.

273. Cf. Accius, *Bacch.* Frg. ix., neque sat fingi neque dici potest pro magnitate.

274. δύο: i.e. food (277) and wine (279).

275. θεά: subj. of *ἐκτρέφει*, but repeated in *αὕτη* because of the parenthesis *γῇ . . . κάλει*.

276. γῇ δ' ἐστίν: with reference to

the supposed etymology of Δημήτηρ as a compound of γῇ and μήτηρ, which, however, is doubtful. Ahrens, whom Curtius (*Etym.* 5th Ed.) follows, connects the first part δα with the root of *δῖος*.

278. ἦλθεν ἐπὶ τὰντίπαλον: Wecklein translates, *has reached equal importance with her*. But many editors read ὅ instead of ὅς; and this may be taken (1) as the neuter relative referring either to the whole sentence ὁ Σεμέλης . . . θνητοῖς, or to πῶμα alone, (2) as the demonstrative referring to Dionysos. This reading with the second interpretation preserves the balance of the contrasted clauses better than the reading of the text. The meaning thus obtained is, *but he, the offspring of Semele, has come to the opposite (has met the corresponding want, i.e. drink), he has found out the flowing beverage of the vine*. The asyndeton thus produced in 279 presents no difficulty, as the line is an expla-

- ὑπνον τε λήθην τῶν καθ' ἡμέραν κακῶν  
 δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.  
 οὔτος θεοῖσι σπένδεται θεὸς γεγώς,  
 285 ὥστε διὰ τοῦτον τὰγάθ' ἀνθρώπους ἔχειν.  
 [καὶ καταγελᾷς νῦν, ὡς ἐνεργάφη Διὸς  
 μηρῷ; διδάξω σ' ὡς καλῶς ἔχει τόδε.  
 ἐπεὶ νῦν ἦρπας' ἐκ πυρὸς κεραυνίου  
 Ζεὺς, εἰς δ' Ὀλυμπον βρέφος ἀνήγαγεν θεόν,  
 290 Ἥρα νῦν ἦθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ·  
 Ζεὺς δ' ἀντεμυχανήσαθ' οἷα δὴ θεός.  
 ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου  
 ? αἰθέρος, ἔθηκε τόνδ' ὄμηρον ἐκδιδοῦς  
 Διόνυσον Ἥρας νεικέων· χρόνῳ δέ νῦν

nation of the preceding. H. 1030. Schöne points out that this bringing together of Demeter and Bacchus contains an allusion to their union in the mysteries.

284. σπένδεται: is poured out in libations. The same immediate transition from the god to the thing is found in Ovid, *Met.* xi. 122, miscuerat puris auctorem muneris (i.e. Bacchum, vinum) undis.

285. διὰ τοῦτον: i.e. through libations which please the gods, and thus bring blessings to men.

286-297. Most editors reject these lines. Teiresias is praising Dionysos as the giver of wine (279), the inspirer of prophets (298 f.), and the author of panics in armies (302 ff.). It is not easy to suppose that the poet interrupted the recital of this list of offices to explain a legend having no connection with them. See on 242 ff.

289. θεόν: i.e. ὡς θεὸν ὄντα, the reason of εἰς Ὀλυμπον ἀνήγαγεν.

291. οἷα δὴ θεός: like a god, i.e. as only a god could devise.

293 f. ἔθηκε . . . νεικέων: the sentence is obscure. Hermann construes: τόνδε (αἰθέρα) ἔθηκε Διόνυσον, ὄμηρον ἐκδιδοῦς, he made this (the piece of ether, into an image of) Dionysos, giving it as a pledge against the contentions of Hera, i.e. that the contentions might be brought to an end, if Hera should have Dionysos, as she supposed, in her power. The real Dionysos was sent to the nymphs to be brought up. The arrangement of the words would, however, suggest the taking of ὄμηρον as pred. to τόνδε, which is masculine in reference to αἰθέρος or by attraction into the gender of the predicate word. The meaning then is: he made this a pledge, giving away (the real) Dionysos out of the reach of the contentions of Hera. The Schol. on Apollod. iii. 4. 3, says that Zeus transformed Dionysos into a kid. Similar to the story of the text is the legend that Zeus, in order to ensnare Ixion,

- 295 βροτοὶ τραφῆναι φασιν ἐν μηρῷ Διός,  
 ὄνομα μεταστήσαντες, ὅτι θεᾷ θεὸς  
 "Ἡρὰ ποθ' ὠμήρευσσε, συνθέντες λόγον.]  
 μάντις δ' ὁ δαίμων ὅδε· τὸ γὰρ βακχεύσιμον  
 καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·  
 300 ὅταν γὰρ ὁ θεὸς εἰς τὸ σῶμ' ἔλθῃ πολὺς,  
 λέγειν τὸ μέλλον τοὺς μεμνηνότες ποιεῖ.  
 "Αρεῶς τε μοῖραν μεταλαβὼν ἔχει τινά·  
 στρατὸν γὰρ ἐν ὅπλοις ὄντα κάπῃ τάξεσι  
 φόβος διεπτόησε πρὶν λόγχης θιγεῖν·  
 305 μανία δὲ καὶ τοῦτ' ἐστὶ Διονύσου πάρα.

made a phantom in the form of Hera; and also the story of the phantom of Helen. Such a phantom is spoken of below, 630.

295 ff. When they heard that Dionysos had been a hostage, *δημος* (*ὠμήρευσσε* = *δημος ἐγένετο*), confusing *δημος* with *ὁ μῆρος* they invented the story (*συνθέντες λόγον*), ἐν μηρῷ Διὸς *τραφῆναι* νιν.

299. Cf. *Hec.* 123, *μαντιόλος Βάκχη*, *Verg. Aen.* vi. 78, *bacchatur vates*. An oracle of Dionysos in Thrace is mentioned. Cf. *Hec.* 1267. *Hdt.* vii. 111. Also one in Phokis is mentioned in *Paus.* x. 33, 10. Dionysos, like Apollo, inspired his priests, and raised them into an ecstasy in which divine revelations were supposed to be received. See on 306.

300 f. *πολὺς*: with might. Cf. *Or.* 1200, *τὸ πρῶτον ἦν πολὺς παρῇ*. Some editors bracket these lines on the ground that they attribute the prophetic power to intoxication, and are therefore not in keeping with the higher conception of the preceding sentence.

302. *And he has obtained some share in Ares's honors.*—*μοῖραν*: cognate acc.

303 ff. The "panic" terror here ascribed to Dionysos is commonly attributed to Pan, but sometimes also to other divinities, as in *Med.* 1172, *Πανὸς ἢ τινὸς θεῶν*. In 758 ff. the band of *bacchantes* puts to flight an armed host, and Wecklein supposes that it is only in this way, that is, through the agency of the *bacchantes*, that Dionysos can be said to inspire this terror. But the flight there described is quite different from that spoken of here. The armed men, so far from fleeing through fright before they have hurled a spear, attack the *bacchantes*, and do not flee until they are overpowered by their opponents' arms. Line 306, in which this influence is yet more distinctly attributed to Dionysos, is bracketed by Wecklein, following Pierson, on the ground that the *bacchic mania* is always a gladdening inspiration. This, however, can hardly be said of the *μανία* (cf. *ἐμμανεῖς*, 1094, also 1122 ff.) of the *bacchantes* in the slaughter of Pentheus. The epithet *μελαναγίς*, sometimes applied to Dionysos, seems to refer to his power to inspire terror.

- ἔτ' αὐτὸν ὄψει καπὶ Δελφίσιον πέτραις  
 πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,  
 πᾶλλοντα καὶ σείοντα Βακχεῖον κλάδον,  
 μέγαν τ' ἂν Ἑλλάδ'. ἀλλ' ἐμοί, Πενθεῦ, πιθοῦ.  
 310 μὴ τὸ κράτος αὔχει δύναμιν ἀνθρώποις ἔχειν,  
 μηδ' ἦν δοκῆς μὲν, ἡ δὲ δόξα σου νοσῇ,  
 φρονεῖν δόκει τι· τὸν θεὸν δ' εἰς γῆν δέχου  
 καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.  
 οὐχ ὁ Διώνυσος σωφρονεῖν ἀναγκάσει  
 315 γυναικας εἰς τὴν Κύπριν, ἀλλ' ἐν τῇ φύσει  
 [τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' αἰε]  
 τοῦτο· σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν  
 οὔσ' ἢ γε σώφρων οὐ διαφθαρῆσεται.  
 ὁρᾷς, σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις  
 320 πολλοί, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλιν·

306. The gleam of torches was frequently thought to be seen on Parnassus coming from the processions of the bacchantes. The poets often speak of the celebration of the bacchic rites there. Cf. 559, *Phoen.* 226, *Iph. T.* 1243, *Ion*, 714, *Soph. Ant.* 1126. Attic women went there, especially at the time of the Lenaia, to celebrate the trieteric orgies of Bacchus. Rhodope, also, and other places were sacred to Apollo and Dionysos alike, and in many places the two divinities were worshipped together. This has been explained by the prominence in the worship of each of the ecstasy inspired by the divinity. See on 299. See also Preller, *Griech. Myth.* I. p. 221 f.

307. *πηδῶντα πλάκα*: cf. *χωροῦσι ὑποτάσεις*, 748 f., *θρῶσκει πέδιον*, 873. Intr. verbs of motion often become trans., taking the acc. of the space over which the motion extends, a

const. not to be confounded with the acc. of extent of space. H. 712 b, latter part; G. 159, n. 5.

308. *πᾶλλοντα καὶ σείοντα*: cf. *ἀνέμοις καὶ θυέλλαισιν*, 350.

310. *αὔχει*: boldly fancy. "Do not fancy that mere sovereignty without wisdom is a real power for its possessors."

311. *δοκῆς*: entertain an opinion.

314 f. The answer to the charge of Pentheus in 222 ff., "Fear not injury to the chastity of the women. Dionysos will not lead to unchastity nor compel chastity; these depend upon the nature of the person, and not upon the influence of the god." — *σωφρονεῖν εἰς τὴν Κύπριν*: to control one's self in Love, to be chaste.

317. *τοῦτο*: repeats τὸ σωφρονεῖν. — *καὶ ἐν βακχεύμασιν*: even in bacchic revels, which you think destroy chastity.

κάκῃνος, οἶμαι, τέρπεται τιμώμενος.

ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελᾶς,  
κισσῷ τ' ἐρεψόμεσθα καὶ χορεύσομεν,  
πολιὰ ξυνωρίς, ἀλλ' ὅμως χορευτέον,  
325 κοῦ θεαμαχῆσω σῶν λόγων πεισθεῖς ὕπο.  
μαίνει γὰρ ὡς ἄλγιστα, κοῦτε φαρμάκοις  
ἄκη λάβοις ἂν οὔτ' ἄνευ τούτων ἔσει.

#### ΧΟΡΟΣ.

ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγους,  
τιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεόν.

#### ΚΑΔΜΟΣ.

330 ὦ παῖ, καλῶς σοι Τειρεσίας παρήνευσεν·  
οὔκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.  
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.  
· κεῖ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φῆς,  
παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς

321. Cf. Hipp. 7 f., ἐνεστι γὰρ δὴ  
κὰν θεῶν γένει τόδε, τιμώμενοι χαίρου-  
σιν ἀνθρώπων ὕπο.

326 f. μαίνει ὡς ἄλγιστα κτλ.: *thou art most sorely mad, etc.* The madness of Pentheus is compared to a malignant disease. — οὔτ' ἄνευ τούτων (sc. ἀκῶν) ἔσει: *thou shalt not be without these.* "Thou shalt find remedies in thy terrible death."

328. Φοῖβον: the seer Teiresias stands in special relation to Apollo, the god of prophecy. In Soph. O. T. 410, he says to Oedipus: οὐ γὰρ τι σοὶ ζῶ δοῦλος, ἀλλὰ Λοξίη.

331. οὔκει μεθ' ἡμῶν κτλ.: *dwelt with us, not apart from thy people's usages, i.e.* "follow us in reverencing the usages of religion." Cf. 890 ff., also 342.

332. πέται: *thou art beside thyself.* πέτεσθαι, to lose self-control, is the op-

posite of κατασθῆναι, to recover self-control. Cf. Soph. Ant. 1307, ἀνέπταν φόβῳ, *I am distraught with fear.* — φρονῶν οὐδὲν φρονεῖς: "thy wisdom is unwisdom."

333-336. The thought of this passage, if it indicate in Kadmos himself any want of faith in the divinity of Dionysos, is inconsistent with the character attributed to him elsewhere in the play; and in any case the motive set forth is unworthy of that character. Further, the earnestness of the warning in 337-342 is not in keeping with such a concession to Pentheus's unbelief. The passage is probably interpolated.

333. ἔστιν: *exists.* Cf. 517.

334. παρὰ σοὶ λεγέσθω: *with thyself let it be said*, contrasted with the following. "Say it to thyself and

- 335 ὥς ἔστι, Σέμελη θ' ἵνα δοκῇ θεὸν τεκεῖν,  
 ἡμῶν τε τιμὴ παντὶ τῷ γένει προσῇ.  
 ὄρας τὸν Ἀκταίωνος ἄθλιον μόνον,  
 ὃν ὠμόσυτοι σκύλακες ἄς ἐθρέψατο  
 διεσπάσαντο, κρείσσον' ἐν κυναγίαις  
 340 Ἀρτέμιδος εἶναι κομπάσαντ', ἐν ὄργασιν.  
 ὃ μὴ πάθης σύ, δεῦρό σου στέψω κάρα  
 κισσῶ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.

ΠΕΝΘΕΥΣ.

- οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,  
 μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί;  
 345 τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον  
 δίκην μέτειμι. στειχέτω τις ὡς τάχος,

declare the falsehood openly." — **καταψεύδου καλῶς**: "tell the glorious falsehood." Cf. Soph. *Ant.* 74, *δοια πανουργήσασα*, having done deeds of pious crime.

339 f. **διεσπάσαντο**: the mid. in the sense of the active. Cf. *Hec.* 1126. — **κρείσσονα . . . κομπάσαντα**: acc. to one legend, it was a similar boast that aroused the anger of Artemis against Agamemnon at Aulis. Cf. Soph. *El.* 568 ff. Similarly the presumptuous words of Aias brought upon him the vengeance of Athene. Cf. Soph. *Aj.* 756 ff. Other grounds given for the punishment of Aktaion are, that he incurred the wrath of Zeus by wooing Semele, or that he saw Artemis bathing. The last is the most common form of the legend. Cf. Apollod. *III.* 4. 4. — **ὄργασιν**: *orgas* is used especially of woody mountain tracts. Cf. *El.* 1163 f., *Rhes.* 282.

341. **δεῦρο στέψω**: with this use of the subjv. (hortative subjv., H. 866, 1; G. 253) is commonly joined *ἔγε*, *φέρε*, or some similar expression, less

often *δεῦρο*. G. 253, κ.; Kühn. 394, 4.

343 f. οὐ μὴ προσοίσεις κτλ.: if this idiom be taken as a question, as printed in the text, it is to be explained as follows: *Won't you not lay your hand upon me but go and revel, etc.?* i.e. *Do not lay your hand upon me but go and revel, etc.* Hadley, 1st edit., 710 a; Kr. *Spr.* 53, 7, 5. Others omit the question-mark with such sentences, and explain the future as equiv. to an imv., and οὐ μὴ as having the force of a strong single negative. GMT. 89, Rem. 1; G. 257 and κ.; Hadley-Allen, 1032 a. The sense is essentially the same in either case. — **ἐξομόρξει**: the coarseness of the expression marks the angry excitement of Pentheus.

345. **ἀνοίας**: dependent directly upon *δίκην*, but in thought supplementing *διδάσκαλον*.

346. **δίκην**: cognate acc. Cf. 516, *ἔποινα μέτεισι*, Aesch. *Eum.* 230, *δίκας μέτειμι τόνδε φῶτα*, Or. 423, *μετῆλθόν σ' αἷμα μητέρος*. — **τις**: one of the *δορυφόροι* attending Pentheus.



- ἐλθὼν δὲ θάκους τοῦδ' ὧ' οἶωνοσκοπεῖ  
 μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,  
 ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,  
 350 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες.  
 μάλιστα γάρ νιν δήξομαι δράσας τάδε.  
 οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε  
 τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον  
 καινὴν γυναιξὶ καὶ λέχη λυμαίνεται.  
 355 κᾶνπερ λάβητε, δέσμιον πορεύσατε  
 δεῦρ' αὐτόν, ὥς ἂν λευσίμου δίκης τυχὼν  
 θάνη πικρὰν βάκχευσιν ἐν Θήβαις ἰδῶν.

## ΤΕΙΡΕΣΙΑΣ.

- ὦ σχέτλι', ὥς οὐκ οἶσθα ποῦ ποτ' εἰ λόγων.  
 μέμνηας ἥδη καὶ πρὶν ἐξέστης φρενῶν.  
 360 στείχωμεν ἡμεῖς, Κάδμε, κᾶζαιτώμεθα  
 ὑπὲρ τε τούτου καίπερ ὄντος ἀγρίου

347. Teiresias's seat of augury is spoken of in Soph. *Ant.* 999 as παλαιὸν θᾶκον ὀρνιθοσκόπον. Even in the time of Pausanias there was a place of augury at Thebes called οἶωνοσκοπεῖον Τειρεσίου. Cf. Paus. ix. 16. 1.

348. τριαῖνον: overthrow. The term is borrowed from Poseidon's upheaval of the sea with his trident. Cf. *H. F.* 946, τὰ Κυκλώπων βᾶθρα σιδήρεα συντρίανώσω. — ἔμπαλιν: upside down, repeating the force of ἀνὰ in ἀνάτρεψον.

349. Throwing all pell-mell together. ἄνω τε καὶ κάτω also occurs in 741, 753.

350. στέμματα: the fillets of wool with which the augur's seat was decked. The place of the oracle in the temple at Delphi is spoken of in *Ion* 224, as στέμμασί γ' ἐνδύτόν.

351. The pettiness of Pentheus's spite is in keeping with the shallow character attributed to him throughout.

352. οἱ δέ: others of you, here, as often, without preceding οἱ μέν, when a division into contrasted clauses is not at first thought of.

356. λευσίμου δίκης: cf. *Or.* 614, λεύσιμον δοῦναι δίκην, *Heracl.* 60, λεύσιμος μένει δίκη. — δίκης: pred. to λευσίμου.

357. πικράν: pred. to βάκχευσιν. Cf. *Med.* 398, πικροὺς θήσω γάμους.

358. ὥς κτλ.: the explanation of σχέτλιε.

359. μέμνηας κτλ.: now thou art raving mad, and before thou wast beside thyself. Teiresias means, that at first in seizing the bacchantes and uttering threats against their leader, Pentheus was beside himself, but that now in ordering the sacrilegious destruction of the augur's seat and the seizure of the bacchant himself, whose real character is doubtless understood

ὑπέρ τε πόλεως τὸν θεὸν μῆδ' ἐν νέον  
 δρᾶν. ἀλλ' ἔπου μοι κισσίνου βάκτρον μέτα·  
 πειρῶ δ' ἀνορθοῦν σῶμ' ἐμὸν κἀγὼ τὸ σόν·  
 365 γέροντε δ' αἰσχρὸν δύο πεσεῖν· ἴτω δ' ὅμως.  
 τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.  
 Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις  
 τοῖς σοῖσι, Κάδμ'· μαντικῇ μὲν οὐ λέγω,  
 τοῖς πράγμασι δέ· μῶρα γὰρ μῶρος λέγει.

ΧΟΡΟΣ.

370 Ὅσ' ἴα πότνα θεῶν,  
 Ὅσ' ἴα δ' ἄ κατὰ γᾶν

Στροφή α'.

by the prophet, he has advanced to sheer madness.

362. νέον: i.e. κακόν. See on 214. Cf. Med. 37, μή τι βουλεύσῃ νέον.

364. κἀγώ: sc. πειράσομαι ἀνορθοῦν. For the ellipsis of the ind. after the inv. cf. Soph. Ant. 85, κρυφῇ δὲ κεῖθε, σὺν δ' αὖτως ἐγὼ (sc. κεύσω).

365. ἴτω: let it pass, i.e. let come what may, a formula used in dismissing anxiety or opposition; here, anxiety lest they fall.

367. Πενθεὺς, πένθος: the poets often found in the name of a person a prophecy of his fate. Cf. 508, Soph. Aj. 430. For a large number of similar plays upon proper names, see Elmsley's note on 508. Sandys paraphrases this passage: "Beware lest Pentheus bring into thy house his namesake sorrow." — ὅπως: sc. σκόπει, often omitted before ὅπως with the future in earnest warnings. H. 886; G. 218, n. 2.

368 f. "It needs no prophetic art to foretell the coming of evil; that will follow naturally from Pentheus's folly." — Kadmos and Teiresias, leading each other, pass out to join the Bacchic dances in the mountains. Pentheus remains outside the palace

awaiting the bringing in of the supposed Lydian, i.e. Dionysos.

370-433. FIRST STASIMON. The Chorus express their horror of the profanity of Pentheus in treating with contempt the divinity that dispenses joy and heals care (στρ. α'); recite in contrast with the blessings of a peaceful and prudent life the misfortunes that follow unrestrained folly and over-subtle speculation (ἀντ. α'); utter their longing to come to the places sacred to the god where it is permitted to celebrate the orgies with Aphrodite and the Muses (στρ. β'); praise the god as the friend of mirth and the foe of austerity and rationalizing subtleties, and finally avow their acquiescence in established customs and beliefs (ἀντ. β'). The thought is similar to that of the second stasimon in Aesch. Prom. (526 ff.), which praises peace with the divinity and an undisturbed life.

370. Ὅσ' ἴα: sanctity is here personified and addressed as the embodiment of all that is hallowed among the gods themselves and among men in their relation to the gods.

371 f. α': the contrast is between θεῶν and κατὰ γᾶν. — ἄ... φέρεται: who

- χρυσίαν πτέρυγα φέρεις,  
 τάδε Πενθέως αἰείς;  
 αἰείς οὐχ ὅσιν  
 375 ὕβριν εἰς τὸν Βρόμιον,  
 τὸν Σεμέλας τὸν παρὰ καλλιστεφάναις  
 εὐφροσύναις δαίμονα πρῶ-  
 τον μακάρων; ὃς τάδ' ἔχει,  
 θιασεύειν τε χοροῖς  
 380 μετὰ τ' αὐλοῦ γελάσαι  
 ἀποπαῦσαι τε μερίμνας,  
 ὁπότεν βότρυνος ἔλθῃ  
 γάνος ἐν δαιτὶ θεῶν,  
 κισσοφόροις δ' ἐν θαλίαις  
 385 ἀνδράσι κρατὴρ ὕπνον ἀμφιβάλλῃ.  
 ἀχαλίνων στομάτων  
 ἀνόμου τ' ἀφροσύνας  
 τὸ τέλος δυστυχία·  
 ὃ δὲ τᾶς ἡσυχίας

Ἄντιστροφή α'.

*bearst thy golden pinion over earth, i.e. who art borne on golden pinion over earth. The golden pinion figures the beauty and glory which men see in sanctity.*

374. οὐχ ὅσιν: equiv. to ἀνοσίαν.

376 f. Cf. Hom. *Il.* xiv. 325, Διώνυσον, χάσμα βροτοῖσιν, Hes. *Th.* 941, Διώνυσον πολυγηθέα. — παρὰ . . . πρῶτον: first in bright-crowned banquets, the epithet being transferred from the person. Cf. 384, κισσοφόροις θαλίαις, 872, μόχθοις ὠκυρόμοις. Chaplets of myrtle, roses, violets, and ivy were given to the guests at the banquets.

378. τάδε: explained by θιασεύειν κτλ.

379. θιασεύειν χοροῖς: to revel in the choral bands. The verb is not trans. as many take it, for γελάσαι shows that its subj. is not Dionysos, but those inspired by him.

381. μερίμνας: acc.

383. δαιτὶ θεῶν: used in *Iph. A.* 1041 of the meal of the gods themselves. But in Hom. *Od.* viii. 76, it is used of the banquet at which Odysseus and Achilles quarrelled. Cf. *Od.* iii. 336, 420; Hes. *Op.* 742; also *ibid.* 736, ἀθανάτων δαῖς. In all these places reference is made as here to a banquet in honor of the gods.

384. κισσοφόροις: with θαλίαις. See on 376.

386 ff. Cf. Aesch. *Prom.* 329, γλώσση ματαίῃ ζημία προστρίβεται, punishment is inflicted upon a rash tongue, Soph. *Ant.* 127, Ζεὺς γὰρ μεγάλης γλώσσης κόμπους ὑπερεχθαίρει, for Zeus greatly hates the boastings of proud tongues.

389 f. ὁ . . . φρονεῖν: a quiet life and prudence.

- 390 βίωτος καὶ τὸ φρονεῖν  
 ἀσάλευτόν τε μένει  
 καὶ συνέχει δώματα· πόρσω γὰρ ὅμως  
 αἰθέρα ναίοντες ὀρώ-  
 σιν τὰ βροτῶν οὐρανίδαί.  
 395 τὸ σοφὸν δ' οὐ σοφία  
 τό τε μὴ θνητὰ φρονεῖν.  
 βραχὺς αἰὼν· ἐπὶ τούτῳ  
 δέ τις ἂν μεγάλα διώκων  
 τὰ παρόντ' οὐχὶ φέροι.  
 400 μαινομένων οἶδε τρόποι  
 καὶ κακοβούλων παρ' ἔμοιγε φωτῶν.

ἰκοίμαν ποτὶ Κύπρον,  
 νᾶσον τὰς Ἀφροδίτας,  
 ἐν ᾗ θελξίφρονες νέμον.

Στροφή β'.

391. ἀσάλευτον: borrowed from the tossing of a ship in a storm (σάλος, σαλεύειν). Also in *Med.* 770 life is spoken of under the figure of a voyage.

392. ὅμως: though placed in the participial clause, belongs to the principal verb. H. 979 b; Kr. *Dial.* 56, 13, 2.

395. τὸ σοφόν: see on 203. — οὐ σοφία: *unwisdom*. "Over-wiseness and aiming at a knowledge of things beyond the ken of mortals is un-wisdom."

397. ἐπὶ τούτῳ: on this ground, therefore, i.e. because life is short. Kühn. 438, II. e; H. 799, 2 d. The meaning of this and the following lines is, that he is foolish, who, when life is so short, aims at lofty and unattainable objects, and thereby loses the good that is near at hand.

400. οἶδε κτλ.: these are the ways

of madmen, i.e. to pursue things too high for men and lose the present good.

401. παρ' ἔμοιγε: in my opinion. II. 802, 2.

402 ff. Dionysos was associated with all the places mentioned in this strophe. Cyprus, though especially sacred to Aphrodite, was also a seat of his worship. Both cults were introduced there from Asia. In *Orph. Hym.* 55, 7, Aphrodite is called Βάκχοιο πάρεδρος. As regards Egypt (406 ff.), Dionysos was supposed to be identical with Osiris and to be worshiped very much in the same way as in Greece. Cf. *Hdt.* II. 42 and 48. Also on Olympus and in Pieria he was worshiped together with the muses, with whom he was associated in various legends and places. See *Preller, Griech. Myth.*

404 f. θελξίφρονες θνατοῖσιν: heart-

- 405 ται θνατοῖσιν Ἑρωτες,  
 χθόνα θ' ἂν ἐκατόστομοι  
 βαρβάρου ποταμοῦ ῥοαὶ  
 καρπίζουσιν ἄνομβροι.  
 ποῦ δ' ἂ καλλιστενομένα  
 410 Πιερία μούσειος ἔδρα,  
 σεμνὰ κλιτὺς Ὀλύμπου;  
 ἐκείσ' ἄγε μ', ὦ Βρόμιε Βρόμιε,  
 πρόβακχ' εὖνι δαῖμον.  
 ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος.  
 415 ἐκεῖ δὲ Βάκχαις θέμις ὀργιάζειν.

ὁ δαίμων ὁ Διὸς παῖς  
 χαίρει μὲν θαλίαισιν,  
 φιλεῖ δ' ὀλβοδότειραν Εἰ-  
 420 ρήναν, κουροτρόφον θεάν.  
 ἴσα δ' εἰς τε τὸν ὄλβιον

Ἄντιστροφή β'.

*charming to mortals, i.e. charming the hearts of mortals.*

406. *χθόνα*: sc. *ἰκοίμαν ποτί*. — *ἐκατόστομοι*: poetic for *many-mouthed*. Cf. Soph. *O. C.* 718, *τῶν ἐκατομπόδων Νηρηῶν*, also *ἐκατόγχειρ*.

408. *ἄνομβροι*: because the inundation of the Nile was not supposed to be due to rains. Herodotus (II. 20 ff.) mentions various explanations of the rise, such as the Etesian winds and the melting of snow, and finally his own theory that in winter the sun, being driven by storms to the south, drew water from the Nile only, but in summer from many other rivers also, and hence the Nile was exhausted in winter, but recovered its normal height in summer. Aeschylus (*Supp.* 560) speaks of the plain of the Nile as *χιονόβοσκος*, *snow-fed*.

409 ff. The praise of Macedonian regions in this passage, as in 560 ff., is due to the poet's wish to compliment his friend and host, King Archelaos. Cf. *Introd.* p. 8.

413. *πρόβακχε*: i.e. *ἐξαρχε* (141).

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- τόν τε χείρονα δῶκ' ἔχειν  
οἶνον τέρψιν ἄλυπον·  
μισεῖ δ' ὧ μὴ ταῦτα μέλει,  
425 κατὰ φάος νύκτας τε φίλας  
εὐαίωνα διαζῆν·  
σοφὸν δ' ἀπέχειν πραπίδα φρένα τε  
περισσῶν παρὰ φωτῶν.  
430 τὸ πλήθος ὃ τι τὸ φαυλότερον  
ἐνόμισε χρῆταί τε, τόδ' ἂν δεχοίμαν.

ΘΕΡΑΠΩΝ.

- Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἡγρευκότες  
435 ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὠρμήσαμεν.  
ὁ θῆρ δ' ὅδ' ἡμῖν πρᾶος οὐδ' ὑπέσπασε  
φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,  
οὐδ' ὠχρὸς οὐδ' ἥλλαξεν οἰνωπὸν γένυν,  
γελῶν δὲ καὶ δεῖν κάπάγειω ἐφίετο  
440 ἔμενέ τε, τοῦμόν εὐπετές ποιούμενος.

422. χείρονα: poor.

423. ἄλυπον: equiv. to παύουσιν  
λύπησ. Cf. 280.

424. ταῦτα: i.e. κατὰ . . . διαζῆν.

427. σοφὸν κτλ.: 'tis wise to keep  
mind and heart aloof from, etc.

429. περισσῶν: over-wise. Cf. 396.  
—παρά: with the gen. primarily denotes  
motion from a place, but here  
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of this use has led to the suggestion  
of ἀπό as a substitute.

430 f. τὸ πλήθος . . . τε: whatever  
the common throng (contrasted with the  
περισσοὶ φῶτες) has received as usage,  
and practises, i.e. the traditional opinions  
and usages of the people. Cf.  
201.

434-518. SECOND EPEISODION. The  
attendants here bring in Dionysos,

whom they have arrested according  
to the command of Pentheus (352 ff.).

435. οὐδ' ἄκρανθ' ὠρμήσαμεν: nor  
did we make a vain pursuit, ἄκραντα  
being equivalent to ἀκράντους ὁρμῆς.  
H. 716 b; G. 159, κ. 2.

436. θῆρ: the metaphor in ἄγραν  
ἡγρευκότες continued. —πρᾶος: sc. ἦν,  
as in 438, ὠχρὸς (ἦν). The omission  
of the forms of εἰμί, except ἐστί and  
εἰστί, is comparatively rare. H. 611 b.

439. Cf. Accius, *Bacch.* Frg. ix.,  
praesens praesto irridens nobis  
stupefactis sese ultro ostentum  
obtulit. —δεῖν: neither  
this line nor 451 makes it certain that  
the binding was actually carried out.  
See on 451. —ἐφίετο: bade.

440. τοῦμόν . . . ποιούμενος: commonly  
explained, making my task easy.

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monly explained, making my task easy.



ΠΕΝΘΕΥΣ.

Ζεὺς δ' ἔστ' ἐκεῖ τις, ὃς νέους τίκτει θεούς;

ΔΙΟΝΤΣΟΣ.

οὐκ, ἀλλὰ Σεμέλην ἐνθάδ' ἔξευξεν γάμοις.

ΠΕΝΘΕΥΣ.

πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν;

ΔΙΟΝΤΣΟΣ.

470 ὁρῶν ὁρῶντα, καὶ δίδωσιν ὄργια.

ΠΕΝΘΕΥΣ.

τὰ δ' ὄργι' ἐστὶ τίν' ἰδέαν ἔχοντά σοι;

ΔΙΟΝΤΣΟΣ.

ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

ΠΕΝΘΕΥΣ.

ἔχει δ' ὄνησιν τοῖσι θύουσῳ τίνα;

ΔΙΟΝΤΣΟΣ.

οὐ θέμις ἀκοῦσαί σ', ἔστι δ' ἄξι' εἰδέναι.

ΠΕΝΘΕΥΣ.

475 εὖ τοῦτ' ἐκιβδηλευσας, ἵν' ἀκοῦσαι θέλω.

467. It is in keeping with the scoffing character of Pentheus to throw in such a question upon hearing Dionysos again called the son of Zeus, and by the turn thus given to the dialogue the stranger confirms the story of the Thebans.

468. "Not there, but here, hath Zeus begotten new gods."

469. νύκτωρ ἢ κατ' ὄμμα: *in dreams, or eye to eye*. — ἠνάγκασεν: *sc. τελετὰς ἄγειν εἰς Ἑλλάδα*.

470. ὁρῶν ὁρῶντα: *face to face*. For the combination, *cf.* below, 504, *Iph.*

*A.* 75, ἐρῶν ἐρῶσαν, *Aesch. Prom.* 192, σπεύδων σπεύδοντι.

471. ἰστὶ ἔχοντα: *i.e.* ἔχει. *Kühn.* 353, *An.* 3. — ἰδέαν: *nature*.

472. ἄρρητ' εἰδέναι: *equiv. to οὐκ ἔξεστιν εἰδέναι. Cf. Aesch. Prom.* 766, οὐ ρητὸν αὐτᾶσθαι, *Ar. Av.* 1713, οὐ φατὸν λέγειν.

473. θύουσιν: *θύειν τὰ ὄργια is to celebrate the rites with sacrifices, ἀναχορεύειν τὰ ὄργια (482), to celebrate with choral dances.*

474. ἔστι: *sc. τὰ ὄργια*.

475. εὖ τοῦτ' ἐκιβδηλευσας: *skil-*

ΔΙΟΝΤΣΟΣ.

ἀσέβειαν ἀσκούντ' ὄργι' ἐχθαίρει θεοῦ.

ΠΕΝΘΕΤΣ.

τὸν θεὸν ὁρᾶν γὰρ φῆς σαφῶς, ποῖός τις ἦν;

ΔΙΟΝΤΣΟΣ.

ὁποῖος ἤθελ'. οὐκ ἐγὼ ἔτασσον τόδε.

ΠΕΝΘΕΤΣ.

τοῦτ' αὖ παρωχέτευσας εὖ κούδεν λέγων.

ΔΙΟΝΤΣΟΣ.

480 δόξει τις ἀμαθεῖ σοφὰ λέγων οὐκ εὖ φρονεῖν.

ΠΕΝΘΕΤΣ.

ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα;

ΔΙΟΝΤΣΟΣ.

πᾶς ἀναχορεύει βαρβάρων τάδ' ὄργια.

fully hast thou colored this. *κιβδηλεύω* is to adulterate coin, and so to give anything a false appearance, to color. — *ἵνα . . . θέλω*: "to make me yet more curious."

476. "Thy curiosity may not be satisfied."

477. γάρ: since.—*ὁρᾶν φῆς*: cf. 470.

478. οὐκ . . . τόδε: this part of Dionysos's answer, unlike what he says of himself elsewhere in the dialogue, is inappropriate to him in his true character; he could not say that he did not direct in what form he should manifest himself. The difficulty is doubtless due to a corrupt text.

479. *παρωχέτευσας εὖ*: thou hast

cleverly turned. *παρωχετεύω* is primarily to conduct water from its course. The metaphorical use of the word seems to be taken from the colloquial language of Attica, where the numerous canals in the plain of the Kephissos, conducting the water of the river through the gardens and fields, were of great importance in tillage. Cf. *Med.* 835 f. — *λέγων*: co-ordinate with *εἰδ.* Cf. 490, where *ἀμαθίας* and *ἀσεβοῦντα* (= *ἀσεβείας*) are co-ordinate.

480. Cf. *Med.* 298 f., *σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι*.

482. "No, to the barbarians first." — *τάδ' ὄργια*: see on 473.

ΠΕΝΘΕΤΣ.

φρονούσι γὰρ κάκιον Ἑλλήνων πολύ.

ΔΙΟΝΤΣΟΣ.

τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

ΠΕΝΘΕΤΣ.

485 τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;

ΔΙΟΝΤΣΟΣ.

νύκτωρ τὰ πολλὰ· σεμνότητ' ἔχει σκότος.

ΠΕΝΘΕΤΣ.

τοῦτ' εἰς γυναῖκας δόλιόν ἐστι καὶ σαθρόν.

ΔΙΟΝΤΣΟΣ.

κὰν ἡμέρᾳ τό γ' αἰσχροὺς ἐξεύροι τις ἄν.

ΠΕΝΘΕΤΣ.

δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

ΔΙΟΝΤΣΟΣ.

490 σὲ δ' ἀμαθίας γε κάσεβούντ' εἰς τὸν θεόν.

ΠΕΝΘΕΤΣ.

ὥς θρασὺς ὁ βάκχος κοῦκ ἀγύμναστος λόγων.

ΔΙΟΝΤΣΟΣ.

εἴφ' ὃ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει;

484. εὖ μᾶλλον (sc. φρονούσι): they are wiser. Cf. Plut. Themist. 14, ἦτρον εὖ, less well. — οἱ νόμοι: emphatic. "The customs to be sure are different, but for all that, their wisdom may not be inferior."

487. σαθρόν: the opposite of ὑγιές, 262. Cf. Plat. Theaet. 179 D, εἴτε ὑγιές εἴτε σαθρὸν φθέγγεται.

488. ἐξεύροι: may contrive. With the thought, cf. 314 ff.

489. σοφισμάτων: the clever answers with which Dionysos is ready.

490. σέ: sc. δίκην δοῦναι δεῖ.

491. ὁ βάκχος: proper to the god in his own person and in his character as votary. Pentheus, of course, has in mind the latter sense. — λόγων: for the gen., see on 40.

492. τί: pred. with τὸ δεινόν. The const. is equiv. to τί ἐστι τὸ δεινόν, ὃ μ' ἐργάσει; H. 1012 a. These lines are imi-

ΠΕΝΘΕΥΣ.

πρῶτον μὲν ἄβρὸν βόστρυχον τεμῶ σέθεν.

ΔΙΟΝΥΣΟΣ.

ιερός ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

ΠΕΝΘΕΥΣ.

495 ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν.

ΔΙΟΝΥΣΟΣ.

αὐτός μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ .

ΠΕΝΘΕΥΣ.

εἰρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.

ΔΙΟΝΥΣΟΣ.

λύσει μ' ὁ δαίμων αὐτός, ὅταν ἐγὼ θέλω.

ΠΕΝΘΕΥΣ.

ὅταν γε καλέσῃς αὐτὸν ἐν Βάκχαις σταθείς.

ΔΙΟΝΥΣΟΣ.

500 καὶ νῦν ἂ πάσχω πλησίον παρὼν ὀρά.

tated by Horace, *Ep.* i. 16. 73 ff.: vir bonus et sapiens audebit dicere "Pentheu, rector Thebarum, quid me perferre patique indignum coges?" "Adimam bona." "Nempe pecus, rem, lectos, argentum. Tollas licet." "In manicis et compedibus saevo te sub custode tenebo." "Ipse deus, simul atque volam, me solvet."

494. τῷ θεῷ . . . τρέφω: reference is made to the custom of consecrating the hair to some divinity, especially a river-god. Cf. Hom. *Il.* xxiii. 142,

τὴν (χαίτην) Σπερχεῖφ ποταμῷ τρέφε, Verg. *Aen.* vii. 391, sacrum tibi pascere crinem. Cf. also the custom of the Nazirite, *Numbers* vi. 5.

496. Διονύσου: as belonging to Dionysos, and therefore not to be given up voluntarily into profane hands.

499. Pentheus answers in irony, "Yes, he will free thee when thou standest among thy bacchantes, i.e. never, for thou wilt never see them again."

500. καὶ νῦν: even now, before I call upon him there.

ΠΕΝΘΕΤΞ.

καὶ ποῦ ἔστιν; οὐ γὰρ φανερὸς ὄμμασίν γ' ἐμοῖς.

ΔΙΟΝΤΣΟΞ.

παρ' ἐμοί· σὺ δ' ἀσεβῆς αὐτὸν ὦν οὐκ εἰσοράῃς.

ΠΕΝΘΕΤΞ.

λάζυσθε, καταφρονεῖ με καὶ Θήβας ὅδε.

ΔΙΟΝΤΣΟΞ.

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σώφροσιν.

ΠΕΝΘΕΤΞ.

505 ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν.

ΔΙΟΝΤΣΟΞ.

οὐκ οἶσθ' ἀτίζων οὐθ' ὃ δρᾷς οὐθ' ὅστις εἶ.

ΠΕΝΘΕΤΞ.

Πενθεὺς Ἀγαύης παῖς, πατὴρ δ' Ἐχίονος.

ΔΙΟΝΤΣΟΞ.

ἐνδυστυχήσαι τοῦνομ' ἐπιτήδειος εἶ.

ΠΕΝΘΕΤΞ.

χώρει· καθεύξατ' αὐτὸν ἵππικαῖς πέλας

503. καταφρονεῖ: usually governs the gen. as in 199, but sometimes the acc. Cf. Hdt. VIII. 10. καταφρονήσαντες ταῦτα.

504. σώφρων οὐ σώφροσιν: "I am sound of mind in what I bid, thou art not." See on 470.

505. ἐγὼ κυριώτερος σέθεν: "my commands have more weight than thine."

506. ἀτίζων: in thy irreverence, i.e. toward me.—ὅστις εἶ: "who thou art in thy relation to me; that thou

art a mortal in the presence of a god." Pentheus, of course, misses the meaning, and hence the answer which leads naturally to the play upon the name in 508.

508. Cf. 367.—ἐνδυστυχήσαι κτλ.: lit. thou art fitting as regards name to be unfortunate therein, i.e. "it is fitting that thou shouldst bear a name boding woe."

509 f. Wecklein and others suppose that here, as in Or. 1449, the horse-stalls serve as a prison. But

510 φάτναισιν, ὡς ἂν σκότιον εἴσορᾶ κνέφας.  
ἐκεῖ χόρευε· τάσδε δ' ἄς ἄγων πάρει  
κακῶν συνεργοὺς ἧ διεμπολήσομεν  
ἧ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπου  
παύσας, ἐφ' ἱστοῖς δμωίδας κεκτῆσομαι.

ΔΙΟΝΥΣΟΣ.

515 στείχοιμ' ἄν· ὃ τι γὰρ μὴ χρεῶν, οὔτοι χρεῶν  
παθεῖν. ἀτάρ τοι τῶνδ' ἅπου' ὕβρισματῶν  
μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις·  
ἡμᾶς γὰρ ἀδικῶν κείνον εἰς δεσμοὺς ἄγεις.

ΧΟΡΟΣ.

\* \* \* \*  
'Αχελῷου θύγατερ,

Στροφή.

497 and 549 seem to refer to the dungeon of the palace. The *εἰρκτή*, or dungeon, is spoken of by Poll. (iv. 125) as on the left of the entrance. It was therefore possibly near the stalls; hence the propriety of *πέλας φάτναισιν*, which could hardly be used if the stalls themselves were meant. Neither in 618 do the stalls seem to be referred to as the prison.

511. ἐκεῖ χόρευε: uttered sarcastically with reference to what Dionysos had said in 486.

513. βύρσης κτύπου: explaining δούπου.

514. κεκτῆσομαι: the sing. follows the pl. for the sing. in *διεμπολήσομεν*. Cf. 616 f. μέ, ἡμῶν. H. 637 a.

515 f. ὃ τι γὰρ... παθεῖν: for surely, what is not fated me, 'tis not my fate to suffer. Dionysos has in mind his certain escape from Pentheus. Cf. H. F. 311, ὃ χρὴ γὰρ οὐδεὶς μὴ χρεῶν θῆσει ποτέ, for what is fated, none will ever make not fated. — ἅπουα: see on 346.

518. ἡμᾶς: after ἄγεις. — ἀδικῶν κείνον: the participial clause contains the leading thought.

519-575. SECOND STASIMON. In view of the imprisonment of Dionysos and the threats of Pentheus, the Chorus reproach Dirke (representing Thebes) because she spurns the worshippers of the god, although at his first birth she had bathed him in her fountains, and although Zeus had shown that he was to be honored at Thebes (στρ. α'); they complain of the violence of Pentheus (537-552), and call upon the god to come with succor, in whatever haunt he may be tarrying (553-575).

519. A verse is wanting to correspond with the first verse of the antistrophe. — 'Αχελῷου: in the Schol. on Hom. *Il.* xxi. 195, called πηγὴ τῶν ἄλλων πάντων. The Acheloös is thus the source of all the springs of the earth; and so of Dirke, which from its location Nonnos (*Dionys.* xlv. 9) more appropriately makes the daugh-

- 520 πότνι' εὐπάρθενε Δίρκα·  
 σὺ γὰρ ἐν σαῖς ποτε παγαῖς  
 τὸ Διὸς βρέφος ἔλαβες,  
 ὅτε μνηρῷ πυρὸς ἐξ ἀ-  
 θανάτου Ζεὺς ὁ τεκὼν ἦρ-  
 525 πασέ νιν, ταῦτ' ἀναβώσας·  
 ἴθι, Διθύραμβ', ἐμὰν ἄρ-  
 σενα τάνδε βᾶθι νηδύν·  
 ἀναφαίνω σε τόδ', ὦ Βάκ-  
 χιε, Θήβαις ὀνομάζειν.  
 530 σὺν δέ μ', ὦ μάκαιρα Δίρκα,  
 στεφαναφόρους ἀπωθεῖ  
 θιάσους ἔχουσιν ἐν σοί.  
 τί μ' ἀναίνει; τί με φεύγεις;  
 ἔτι ναιὶ τὰν βοτρυνώδη

ter of Ismenos. In 625 (see note) Acheloös is used by metonymy for water in general. These uses are doubtless due to the fact that the river is the largest in Greece.

520. εὐπάρθενε: εὐπάρθενος like καλλιπάρθενος is equiv. to καλὴ παρθένος. Cf. *Iph. T.* 1234, εἵπαις ὁ λατοῦς γόνος, *Or.* 964, Περσέφασσα καλλίπαις θεά.

521 f. σὺ γὰρ κτλ.: the ground of the address to Dirke. — ἐν σαῖς . . . ἔλαβες: Plutarch (*Lys.* 28) says the nymphs washed the new-born Dionysos in the fountain of Kissusa, which also was near Thebes.

523 f. μνηρῷ: dat. of place because of the rest implied. See on 49. — ἀθανάτου: cf. 8.

525. ἀναβώσας: Ionic and poetic for ἀναβόσας.

526. The name Dithyrambos is often referred to the double birth of Dionysos, who is also called διμήτωρ,

δισσότοκος. Thus the *Etym. Magn.* ὁ δὲς θύραζε βεβηκώς. Others have derived the first syllable from Διὸς after the analogy of Διπλόλια and Δισωτήριον. It is evident that Euripides here connects the name with the marvel described, but in what sense is uncertain.

528 f. Construe, ἀναφαίνω Θήβαις ὀνομάζειν σε τόδε, i.e. Διθύραμβος. Zeus shows by the occurrence described what name shall be given to the god.

530. σὺ: contrasted with Zeus. Notwithstanding the recognition of Dionysos by Zeus, Dirke rejects his worship.

531 f. στεφαναφόρους θιάσους ἔχουσιν: holding my crown-wreathed revels. For the use of θιάσος of the revel-movements instead of the revel-band, cf. 978. — ἐν σοί: offers no difficulty, as Dirke here represents Thebes.

534 f. ἔτι: still, i.e. "there will

535 Διονύσου χάριν οἶνας  
ἔτι σοι τοῦ Βρομίου μελήσει.

οἶαν οἶαν ὀργὰν  
ἀναφαίνει χθόνιον  
γένος ἐκφύς τε δράκοντός

Ἀντιστροφή.

540 ποτε Πενθεύς, ὃν Ἐχίων  
ἐφύτευσε χθόνιος,  
ἀγριωπὸν τέρας, οὐ φῶ-  
τα βρότειον, φόνιον δ' ὥσ-  
τε γίγαντ' ἀντίπαλον θεοῖς.

545 ὃς ἐμὲ βρόχοισι τὰν τοῦ  
Βρομίου τάχα ξυνάψει,  
τὸν ἐμὸν δ' ἐντὸς ἔχει δά-  
ματος ἤδη θιασώταν  
σκοτίασι κρυπτὸν εἰρκταῖς.

550 ἔσορᾷς τάδ', ὦ Διὸς παῖ  
Διόνυσσε, σοὺς προφήτας  
ἐν ἀμίλλαισιν ἀνάγκας;

come a time when." Cf. 306, Aesch. *Prom.* 167, ἡ μὴν ἔτ' ἐμοῦ χρεῖαν ἔξει.

— *ναὶ τὰν . . . οἶνας*: by the boon of the clustering vine, the gift of Dionysos. — *βοτρυνῶδη*: belongs properly with *οἶνας*, but is joined with *χάριν* because *χάριν οἶνας* forms one idea. Cf. 560, 1138.

536. *σοὶ μελήσει*: with ominous meaning.

538 f. *χθόνιον γένος*: the earth-born child, explained by what follows. Cf. 264.

542. *τέρας, φῶτα*: the appositives take the case of the intervening relative instead of the nom.

543 f. *φόνιον . . . θεοῖς*: but like a furious (lit. bloody) giant fighting against

the gods, alluding to the famous battle between the gods and the giants.

545 ff. *ὃς κτλ.*: the ground of the reproaches against Pentheus. — *ἐμέ*: the emphasis is explained by τὰν τοῦ Βρομίου, sc. *θεράπαιναν*, or by the contrast with τὸν θιασώταν.

550. *τάδε*: i.e. *σοὺς . . . ἀνάγκας*.

551. *προφήτας*: proclaimers, heralds of the god; not the pl. for the sing. referring to the leader; for the office spoken of in 84 ff. makes the word appropriate to the Bacchantes themselves, as well as to their leader.

552. *In a contest against violence*. Upon ἀνάγκας, cf. 643, Aesch. *Prom.* 108, ἀνάγκαις ἐνέζευγμα.



μόλε χρυσῶπα τωάσσων,  
 ἄνα, θύρσον κατ' Ὀλύμπου,  
 555 φονίου δ' ἀνδρὸς ὕβριν κατάσχεις.

πόθι Νύσας ἄρα τὰς θη-  
 ροτρόφου θυρσοφορεῖς  
 θιάσους, ὧ Διόνυσ', ἧ  
 κορυφαῖς Κωρυκίαις;  
 560 τάχα δ' ἐν ταῖς πολυδένδρεσ-  
 σιν Ὀλύμπου θαλάμαις, ἔν-  
 θα ποτ' Ὀρφεὺς κιθαρίζων  
 σύναγεν δένδρεα μούσαις,  
 σύναγεν θήρας ἀγρώτας.  
 565 μάκαρ ὧ Πιερία,  
 σέβεται σ' Εὖιος, ἥξει  
 τε χορεύων ἅμα βακχεύ-  
 μασι, τόν τ' ὠκυρόαν

Ἐπαφός.

553. χρυσῶπα: referring to the yellow flowers of the ivy with which the thyrsus was wreathed.

554. ἄνα: not a case of tmesis, which in Attic writers does not occur with the preposition after the verb (Kr. *Dial.* 68, 48, 5), but either the voc. of ἄναξ, or the preposition in place of the verb ἀνάστηθι, up! Cf. *Alc.* 277, ἀλλ' ἄνα τόλμα, *Tro.* 98, ἄνα ἐπάειρε. — Ὀλύμπου: the abode of the gods seems to be meant, but in 561 the mountain.

555. φονίου: see on 543.

556. πόθι Νύσας: where on Nysa?

557 f. θυρσοφορεῖς θιάσους: art thou bearing the thyrsus in the revel-dances? θυρσοφορεῖν like μισθοφορεῖν, δορυφορεῖν, and other compounds, expresses a single idea (θυρσοφορία), and is nearly equiv. to διασεύειν, to revel in the Thia-

sos. θιάσους, then, is the cognate acc. Cf. 482, ἀναχορεύειν τὰ ἔργια. Kühn. 409, 9.

559. κορυφαῖς Κωρυκίαις: the heights of Parnassus above the well-known cave where the Korykian nymphs dwelt. In *Soph. Ant.* 1129, these nymphs are called Βακχίδες. See also on 306.

560. τάχα: *scws.* — πολυδένδρεσσι: poetic for πολυδένδροις, corresponding to the form δένδρεσι.

561. θαλάμαις: lurking-places. For the reference to Olympus, see on 402.

565 f. The mention of Olympus suggests Pieria and its blessedness as a place where the god haunts. Thus the poet again brings in the praise of his adopted country. See on 409.

567. χορεύων: leading the Chorus.

διαβὰς Ἀξιὸν εἰλισ-  
 570 σομένηας Μαινάδας ἄξει,  
 Λυδίαν τε, τὸν εὐδαιμονίας  
 βροτοῖς ὀλβοδόταν  
 πατέρα, τὸν ἔκλυον  
 εὖιππον χώραν ὕδασι  
 575 καλλίστοισι λιπαίνειν.

ΔΙΟΝΥΣΟΣ.

ἰώ,  
 κλύετ' ἐμᾶς κλύετ' αὐδᾶς,  
 ἰὼ Βάκχαι, ἰὼ Βάκχαι.

ΗΜΙΧΟΡΟΣ α'.

τίς ὄδε, τίς ὄδε πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν  
 Εὐίου;

ΔΙΟΝΥΣΟΣ.

580 ἰὼ ἰώ, πάλιν αὐδῶ,  
 ὁ Σεμέλας, ὁ Διὸς παῖς.

ΗΜΙΧΟΡΟΣ β'.

ἰὼ ἰὼ δέσποτα δέσποτα,

569. Pieria, according to Strabo (vii. Frg. 22), extended to the Axios. The Lydias, which flows through Pieria, was called also Ludias and Loidias.—*εἰλισσομένηας*: i.e. χορευούσας.

571 ff. *Λυδίαν*: sc. διαβὰς.—*τὸν* . . . *πατέρα*: the father of prosperity giving wealth to men.—*βροτοῖς*: dependent upon the action expressed in ὀλβοδόταν. Cf. Aesch. *Prom.* 612, *πυρὸς βροτοῖς δοτῆρα*.

573 ff. Cf. *Hec.* 451, *Φθιάδος, ἐνθα τὸν καλλίστων ὑδάτων πατέρα φασιν Ἀπιδανὸν πεδία λιπαίνειν*.—*τόν*: for *ὃν*.

576-581. THIRD EPIEISODION.

576-603. A KOMMOS between the Chorus and Dionysos, who remains unseen. The choral parts may be supposed to have been rendered by the leader of the First Semi-chorus, the leader of the Second Semi-chorus, the Coryphaeus, and the full Chorus respectively.

576. *κλύετε*: for the repetition and the position, cf. 600, also *Med.* 1273, *ἀκούεις βοᾶν ἀκούεις τέκνων*;

578. *τίς*: predicate with *κέλαδος*. See on 492.—*τίς, πόθεν*: for two interrogatives without connective, see

μόλε νυν ἡμέτερον εἰς  
θίασον, ὦ Βρόμιε Βρόμιε.

## ΚΟΡΤΑΙΟΣ.

585 πέδου χθονὸς ἔνοσι πότνια.  
ᾶ ᾶ,  
τάχα τὰ Πενθέως  
μέλαθρα διατινάζεται πεσήμασιν.  
ὁ Διόνυσος ἀνὰ μέλαθρα.  
590 σέβετε νιν.

## ΧΟΡΟΣ.

σέβομεν ὦ.

## ΗΜΙΧΟΡΟΣ α'.

ιδὲ τὰ λάινα κίοσιν ἔμβολα  
διάδρομα τάδε.  
Βρόμιος ἀλαλάζεται στέγας ἔσω.

## ΔΙΟΝΥΣΟΣ.

ἄπτε κεραύνιον αἶθοπα λαμπάδα.

H. 1013.—The Chorus recognize the voice of the god, though they do not identify him with their imprisoned leader.

585. *O, the awful quaking of the ground!* the cry of sudden terror, which seizes the Chorus as the earthquake begins.—*πέδου χθονός*: poetic redundancy.—*πότνια*: the god is manifesting his power in the earthquake.

588. *διατινάζεται*: pass. in sense. H. 496; G. 199, n. 4.—*πεσήμασιν*: in ruins.

591. *τὰ κίοσιν ἔμβολα*: equiv. to *τὰ κίοσιν ἐμβεβλημένα*, the architrave.

592. *διάδρομα*: starting asunder. Similarly in *H. F.* 905, the Chorus see the palace falling, and in *Tro.*

1295 ff., Hekabe sees the city of Troy bursting into flames. The scenery doubtless remained undisturbed, so that the audience was left to imagine the presence of the earthquake and its effects from the words and action of the Chorus, though the crashing of timbers may have been heard.

593. *ἀλαλάζεται*: will raise the shout of triumph. Cf. *Soph. Ant.* 133, *νίκην ἀλαλάζει*.

594. *ἄπτε . . . λαμπάδα*: kindle the lightning's fiery flame, i.e. the smouldering flame on Semele's grave, called *κεραύνιος*, because first kindled by the lightning. The god may be understood to be urging himself on or addressing some attendant.—*αἶθοπα λαμπάδα*: cf. *Supp.* 1019, *αἶθοπι φλογμῷ*.

595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

ΗΜΙΧΟΡΟΣ Β'.

ᾶ ᾶ,  
πῦρ οὐ λεύσσεις οὐδ' ἀνγάζει  
Σεμέλας ἱερὸν ἀμφὶ τάφον ἄν  
ποτε κεραυνόβολος ἔλιπε φλόγα  
Δίου βροντᾶς;

ΚΟΡΥΦΑΙΟΣ.

600 δίκητέ· πεδόσε δίκητε τρομερὰ  
σώματα, Μαινάδες·  
ὁ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἔπεισι  
μέλαθρα τάδε Διὸς γόνος.

ΔΙΟΝΥΣΟΣ.

605 βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμένοι φόβῳ  
πρὸς πέδῳ πεπτώκατ' ; ἦσθησθ', ὡς ἔοικε, Βακχίου  
διατινάξαντος μέλαθρον· ἀλλ' ἄγ' ἐξανίστατε  
σῶμα καὶ θαρσεῖτε σαρκὸς ἐξαμείψασαι τρόμον.

ΧΟΡΟΣ.

ὦ φάος μέγιστον ἡμῖν εὐίου βακχεύματος,  
ὧς ἐσεῖδον ἀσμένῃ σε, μονάδ' ἔχουσ' ἐρημίαν.

596 ff. Construe, ἀνγάζει φλόγα Δίου βροντᾶς (cf. 8) ἄν ἔλιπε; — ἔλιπε: the subj. is Semele, though κεραυνόβολος contains the principal idea; the flame was left by the thunder-bolt with which Semele was smitten.

602 f. ἔπεισι μέλαθρα τάδε: is coming upon this house, i.e. in vengeance. The Chorus, following the command of the Coryphaeus, fall to the ground. Similarly in Aesch. Pers. 155, the Chorus prostrate themselves upon the entrance of the queen.

604. Dionysos, still in the guise

of a bacchant, comes out of the palace. The excitement of the preceding scene is not followed immediately by the iambic trimeter but by the more animated trochaic tetrameter.

607. σαρκὸς ἐξαμείψασαι τρόμον: putting away trembling from the limbs. Cf. Phoen. 1286, διὰ σάρκα δ' ἐμὴν ἔλεος ἔμολε. The Chorus rise from their prostrate attitude.

608. ὦ . . . βακχεύματος: O brightest light of our bacchic revel!

609. ἐσεῖδον: the aor. with reference to the moment of the first sight;

## ΔΙΟΝΤΣΟΣ.

- 610 εἰς ἀθυμίαν ἀφίκεσθ', ἥνικ' εἰσεπεμπόμην,  
Πενθέως ὥς εἰς σκοτεινὰς ὀρκάνας πεσούμενος;

## ΧΟΡΟΣ.

πῶς γὰρ οὐ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς  
τύχοις;  
ἀλλὰ πῶς ἡλευθερώθης ἀνδρὸς ἀνοσίου βρόχων;

## ΔΙΟΝΤΣΟΣ.

αὐτὸς ἐξέσωσ' ἔμαντὸν ῥαδίως ἄνευ πόνου.

## ΧΟΡΟΣ.

- 615 οὐδὲ σου συνήψε χεῖρε δεσμίοισιν ἐν βρόχοις;

## ΔΙΟΝΤΣΟΣ.

ταῦτα καὶ καθύβρις' αὐτόν, ὅτι με δεσμεύειν δοκῶν  
οὐτ' ἔθιγεν οὐθ' ἤψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο.  
πρὸς φάτναις δὲ ταῦρον εὐρών, οὐ καθείργ' ἡμᾶς  
ἄγων,

- τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς ποδῶν,  
620 θυμὸν ἐκπνέων, ἰδρώτα σώματος στάζων ἄπο,

our idiom takes the present expressing the continuance of the act. — *μονάδ' ἔχουσ' ἱρημίαν*: in utter loneliness.

611. *ὥς πεσούμενος*: about to be cast, as ye thought. — *ὀρκάνας*: *ὀρκάνη*, *εἰρκτή*, *δεσμωντήριον*, Hesych.

612. *τίς . . . τύχοις*: who were my guardian, if thou shouldst chance upon misfortune? The condition here implies mere possibility, the conclusion non-reality, ἄν being omitted. The connection of this form of conclusion with such a condition is rare. Kühn. 576 c. Cf. *Iph. A.* 1404, *μακάριόν μέ τις θεῶν ἐμελλε θήσειν, εἰ τύχοιμι σὼν γάμων*.

614. *ῥαδίως ἄνευ πόνου*: for the redundancy, cf. *H. F.* 88, *ῥάδιον ἄνευ πόνου*, *El.* 80, *ἀργὸς ἄνευ πόνου*, *Herac.* 841, *μόλις οὐκ ἄτερ πόνων*.

616. *ταῦτα*: (cognate acc.) explained by *ὅτι . . . ἐβόσκετο*.

617. *ἔθιγεν, ἤψατο*: essentially synonymous. Cf. *Orest.* 137, *ἡσύχῃ ποδὶ χωρεῖτε, μὴ φοβεῖτε, μὴδ' ἔστω κτύπος*. *Ar. Pl.* 722, *κεκραγὼς καὶ βοῶν*. — *ἡμῶν*: for the pl. after *μέ*, see on 514. — *ἐλπίσιν*: idle hopes, contrasted with the reality. Cf. *Phoen.* 396, *αἱ δ' ἐλπίδες βόσκουσι φυνγάδας*.

619. Construe, *περιέβαλλε βρόχους γόνασι*.

χείλεσιν διδούς ὀδόντας· πλησίον δ' ἐγὼ παρὼν  
 ἥσυχος θάσσω· ἐν δὲ τῷδε τῷ χρόνῳ  
 ἀνετίναξ' ἔλθων ὁ Βάκχος δῶμα καὶ μητρὸς τάφῳ  
 πῦρ ἀνήψ'. ὁ δ' ὡς ἐσεῖδε, δώματ' αἰθεσθαι δοκῶν  
 625 ἦσσε' ἐκέισε κᾶτ' ἐκέισε, δμῶσιν Ἀχελῶον φέρειν  
 ἐννέπων, ἅπας δ' ἐν ἔργῳ δοῦλος ἦν μάτην πονῶν.  
 διαμεθεῖς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότες,  
 ἵεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.  
 κᾶθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω,  
 630 φάσμι' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ' ὥρμη-  
 μένος

ἦσσε κακέντει φαεινὸν αἰθέρ', ὡς σφάζων ἐμέ.  
 πρὸς δὲ τοῖσδ' αὐτῷ τὰδ' ἄλλα Βάκχιος λυμαίνεται·  
 δώματ' ἔρρηξεν χαμᾶζε· συντεθράνεται δ' ἅπαν

621. χείλεσιν διδούς ὀδόντας: cf. Hom. *Od.* i. 381, ὀδὰξ ἐν χείλεσι φύντες.

622. ἥσυχος: cf. *Introd.* p. 11.

623. ὁ Βάκχος: *Bacchus*, as in 1020. See on 491.

624. δ': Pentheus.

625. Ἀχελῶον: see on 519. Cf. *Andr.* 187, χερὶ σπείρουσαν Ἀχελῶου δρόσον, Verg. *G.* i. 9, poculaque inventis Acheloia miscuit uvis. Sandys compares Shakespeare, *Cor.* ii. 1, 53, "A cup of hot wine with not a drop of allaying Tiber in it," and Lovelace, *To Althea from Prison*, "When flowing cups run swiftly round, with no allaying Thames."

627. ὡς ἐμοῦ πεφευγότες: *thinking that I had fled.*

628. κελαινόν: *dark* in the sense of *deadly*. Cf. *Soph. Aj.* 231, κελαινοῖς ξίφεσιν. — δόμων ἔσω: apparently because he thinks Dionysos has fled thither.

629. ὡς . . . λέγω: refers not to the fact described, but to the subject,

*Bromios*. — δόξαν: cf. *Iph. T.* 1164, τί τοῦκιδάξαν τοῦτό σ'; ἢ δόξαν λέγεις; *what hath taught thee this? Or dost thou speak of an opinion merely?*

631. ἦσσε: *darted forward*. Wecklein, comparing *Or.* 1429, αἶθρα ἔσσων (*fanning the air*), takes the verb here as *trans.*, *struck*. But the precise meaning of ἄσσω in the passage cited, as elsewhere when *trans.*, is *set in quick motion*, a sense inappropriate here.

632. αὐτῷ: *λυμαίνομαι* is frequently followed by the *dat.*, but oftener by the *acc.*

633. δώματα: not the whole house, as is evident from 638 and from subsequent allusions to the palace as standing, but some portion of it, perhaps the apartments of Pentheus, which are supposed to be visible to the Chorus (591 f.), but not necessarily to the spectators. See on 7. ἅπαν then refers to the whole of the portion spoken of. — συντεθράνεται:

πικροτάτους ἰδόντι δεσμούς· τοὺς ἔμοις· κόπου δ' ὑπο  
 635 διαμεθεῖς ξίφος παρείται. πρὸς θεὸν γὰρ ὦν ἀνὴρ  
 εἰς μάχην ἐλθεῖν ἐτόλμησ'· ἥσυχος δ' ἐκβὰς ἐγὼ  
 δωμάτων ἤκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας.

ὥς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,  
 εἰς προνώπῃ αὐτίχ' ἤξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ;  
 640 ῥαδίως γὰρ αὐτὸν οἶσω, κἂν πνέων ἔλθῃ μέγα.  
 πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σῶφρον' εὐοργησίαν.

## ΠΕΝΘΕΥΣ.

πέπονθα δευᾶ· διαπέφευγέ μ' ὁ ξένος,  
 ὃς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.  
 ἔα ἔα·  
 645 ὃδ' ἐστὶν ἀνὴρ· τί τάδε; πῶς προνώπιος  
 φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβώς;

## ΔΙΟΝΥΣΟΣ.

στήσον πόδ', ὀργῇ δ' ὑπόθεσ ἥσυχον τρόπον.

has fallen in ruins. Cf. Hor. Car. II. 19. 14, tectaque Penthei disiecta non leni ruina.

634 f. **πικροτάτους**: pred. with **δεσμούς**. Cf. 357.—**ἰδόντι**: sc. αὐτῷ, dat. of disadvantage after *συντεθρόνεται*, lit. *for him, who has seen*, i.e. "so that now he sees the bitter consequences of trying to bind me."—**κόπου** . . . **παρείται**: *through weariness letting fall his sword he has given up exhausted*.

639. **προνώπια**: τὰ ἐμπροσθεν τῶν πυλῶν (Hesych.), i.e. the *προπύλαια*, a kind of porch or vestibule in front of the entrance-hall.—**ἐκ τούτων**: "at what has happened."

640. **ῥαδίως γὰρ** κτλ.: explains the unconcern with which Dionysos an-

ticipates the coming of Pentheus.—**πνέων**: cf. Andr. 189, *πνέοντες μεγάλα*.

641. **πρὸς** κτλ.: *the part of, etc.*

642. Pentheus comes out of the palace in angry excitement.

645 f. **προνώπιος**: in the *προνώπια*. See on 639. The emphasis lies upon *προνώπιος* and *ἔξω* as contrasted with the *αὐλή* (630). Pentheus cannot understand how it is that Dionysos is without, nor how he has escaped his (supposed) bonds (616); hence the question here, and its repetition in 648.

647. **ὀργῇ** κτλ.: and give calmness to thy anger, i.e. become calm.—**ἥσυχον τρόπον**: equiv. to *ἥσυχίαν*. Cf. El. 948, *ἔμοιγ' εἴη πόσις μὴ παρθενωπός, ἀλλὰ τὰνδρείου τρόπου*.

ΠΕΝΘΕΤΣ.

πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περᾶς;

ΔΙΟΝΤΣΟΣ.

οὐκ εἶπον ἦ οὐκ ἤκουσας ὅτι λύσει μέ τις;

ΠΕΝΘΕΤΣ.

650 τίς; τοὺς λόγους γὰρ εἰσφέρεις καινοὺς αἰί.

ΔΙΟΝΤΣΟΣ.

ὅς τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς.

ΠΕΝΘΕΤΣ.

ὠνειδίσας δὴ τοῦτο Διονύσῳ καλόν.

ΔΙΟΝΤΣΟΣ.

\* \* \* \* \*

648. πόθεν: how is it that?

649. Cf. 498.

650. καινοὺς: pred., answers that are strange. Cf. 775.

652. ὠνειδίσας: the aor. in reference to words just uttered, where the English idiom uses the pf. See on 609. — τοῦτο καλόν: the praise of Dionysos in ἄμπελον φύει. This line has received various interpretations, the most of which seem to do violence to the meaning of the verb, or disregard the emphasis thrown upon it. ὕνειδος and ὀνειδίω are probably never used where there is not some idea of reproach, not even in *Phoen.* 821, 1732, *Med.* 514. The meaning then may be (1), as in *Iph. A.* 305, you have brought this as a NOBLE reproach, i.e. what you intended as a reproach is an honor; (2) it was DI-

ONYSOS of whom you said this fine thing, in reality a reproach, i.e. in our former talk, so that I know whom you mean; (3) it is a REPROACH indeed instead of an honor which you have brought against Dionysos in this fine thing, i.e. in attributing to him the gift of wine. Of these interpretations the first (Wecklein's) gives a thought inappropriate here; the second (Schoene's) disregards the emphasis thrown upon ὠνειδίσας by its position and the particle δὴ, besides attributing to Dionysos a statement he had not made in the former interview; the third seems to be the easiest interpretation of the words themselves and to suit the connection. Pentheus speaks tauntingly of the evils of Dionysos's gift, one of which he had already mentioned in 260 f.



## ΠΕΝΘΕΥΣ.

κλήειν κελεύω πάντα πύργον ἐν κύκλῳ.

## ΔΙΟΝΥΣΟΣ.

τί δ'; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί;

## ΠΕΝΘΕΥΣ.

655 σοφὸς σοφὸς σύ, πλὴν ἂ δέῃ σ' εἶναι σοφόν.

## ΔΙΟΝΥΣΟΣ.

ἂ δέῃ μάλιστα, ταῦτ' ἔγωγ' ἔφυν σοφός.  
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,  
ὅς ἐξ ὄρους πάρεστιν ἀγγελῶν τί σοι·  
ἡμεῖς δέ σοι μενούμεν, οὐ φευξούμεθα.

## ΑΓΓΕΛΟΣ.

660 Πενθεὺ κρατύνων τῇσδε Θηβαίας χθονός,  
ἦκω Κιθαιρῶν' ἐκλιπών, ἵν' οὔποτε  
λευκῆς ἀνείσαν χιόνος ἐξαυγείς βολαί.

653. The purpose of the command seems to be to prevent the escape of Dionysos from the city.—The interruption of the *στιχομυθία* (the progress of the dialogue in single alternate verses) shows that a verse has fallen out. Except for the emphasis on *ἀνείδισας*, spoken of above, verse 652 might be assigned to Dionysos, as suggested by Reiske, and taken in the *first* sense mentioned, as an answer to some reproach uttered by Pentheus in the lost verse, *i.e.* the lost verse, instead of 652, being assigned to Pentheus.

654. *ὑπερβαίνουσι τείχη θεοί*: with double meaning, *i.e.* come into the city to deliver their votary, or make their escape from the city.

655. *σοφὸς κτλ.*: "your shrewdness in answering shall not deliver you." Cf. *Andr.* 245, *σοφὴ σοφὴ σύ· κατθανεῖν δ' ὅμως σε δεῖ*.

656. *ἔγωγε*: Dionysos seems to contrast his own knowledge of his divinity, and of what is due him as a god, with Pentheus's ignorance.

657. *ἀκούσας μάθε*: give ear and learn.

660. A herdsman enters from Kithairon.

662. *ἀνείσαν*: gnomic aor.—*χιόνος βολαί*: glitter of the snow. Cf. *Soph. Aj.* 877, *ἡλίου βολῶν*, beams of the sun, *Anth. P.* II. 56, *χρυσοῦ βολαί*, gleaming of gold.—*ἐξαυγείς*: λαμπραί. Cf. *Rhes.* 304, *πάλων χιόνος ἐξαυγέστρων*.

## ΠΕΝΘΕΤΣ.

ἦκεις δὲ ποῖαν προστιθεῖς σπουδὴν λόγου;

## ΑΓΓΕΛΟΣ.

- Βάκχας ποτνιαδάς εισιδών, αἶ τῆσδε γῆς  
 665 οἷστρουσι λευκὸν κῶλον ἐξηκόντισαν,  
 ἦκω φράσαι σοὶ καὶ πόλει χρήζων, ἄναξ,  
 ὥς δευὰ δρωσι θαυμάτων τε κρείσσονα.  
 θέλω δ' ἀκούσαι, πότερά σοι παρρησία  
 φράσω τὰ κεῖθεν ἢ λόγον στείλωμεθα.  
 670 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἄναξ,  
 καὶ τοῦξύθυμον καὶ τὸ βασιλικὸν λίαν.

## ΠΕΝΘΕΤΣ.

- λέγ', ὥς ἀθῶος ἐξ ἐμοῦ πάντως ἔσει.  
 [τοῖς γὰρ δίκαιοις οὐχὶ θυμοῦσθαι χρεών.]  
 ὅσω δ' ἂν εἴπῃς δεωότερα Βακχῶν πέρι,  
 675 τοσφῶδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας  
 γυναιξὶ τόνδε τῇ δίκῃ προσθήσομεν.

663. ποῖαν σπουδὴν λόγου: equiv. to σπουδὴν ποιοῦν λόγου. — προστιθεῖς: sc. σεαυτῷ, thou hast come imposing on thyself haste about what message, i.e. "what message has brought thee in such haste?" Cf. Pind. P. iv. 276, τλαθὶ θέμεν σπουδάν. Or it is perhaps better to supply after προστιθεῖς some such phrase as τῷ παρόντι πράγματι, adding what important message to the affair we have in hand, i.e. "bringing what new matter of importance?"

664. ποτνιαδάς: μαινάδας καὶ λυσσάδας, Hesych. Cf. Or. 317, δρομάδες . . . ποτνιαδες θεαί. — γῆς: city, like χθονός, 1043.

665. οἷστρουσι: in frenzy. Cf. 32. — λευκὸν κῶλον ἐξηκόντισαν: darted out with bare white feet. The bacchantes

are usually represented with bare feet. Cf. 863, Cycl. 72, Βάκχαις λευκόποσιν.

667. Cf. 716. — θαυμάτων κρείσσονα: cf. Hec. 714, θαυμάτων πέρα.

669. τὰ κεῖθεν: instead of τὰ ἐν ταῦθα, because the herdsman thinks of his message as brought thence. See on 49. — λόγον στείλωμεθα: speak with reserve, a metaphor taken from ιστία στέλλεσθαι, take in sail. Cf. Or. 607, θρασύνει κοῦχ ὑποστέλλει λόγῳ.

671. τοῦξύθυμον κτλ.: its (τῶν φρενῶν) too quick and kingly nature, the adj. being used substantively.

673. Bracketed by many editors as unsuited to the connection.

676. τῇ δίκῃ προσθήσομεν: shall give up to punishment. Cf. Iph. A. 540, πρὶν "Αἰδῇ παῖδ' ἐμὴν προσθῶ.

## ΑΓΓΕΛΟΣ.

- ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας  
 μόσχων ὑπεξήκριζον, ἥνιχ' ἥλιος  
 ἀκτίνας ἐξίησι θερμαίνων χθόνα.
- 680 ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,  
 ὧν ἥρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου  
 μήτηρ Ἀγαυή σή, τρίτου δ' Ἴνῳ χοροῦ.  
 ἡῦδον δὲ πᾶσαι σώμασιν παρεμμένοι,  
 αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,  
 685 αἱ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ κάρα  
 εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὥς σὺ φῆς  
 ὦνῳμένας κρατῆρι καὶ λωτοῦ ψόφῳ  
 θηρᾶν καθ' ὕλην Κύπριν ἡρημωμένην.  
 ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις  
 690 σταθείσα Βάκχαις, ἐξ ὕπνου κινεῖν δέμας,

677 f. ἀγελαῖα βοσκήματα μόσχων: herds of young cattle. The redundancy is characteristic of this speech. Cf. 680, 694, 705. μόσχος here is not calf, but any of the bovine genus two or three years old, as is evident from 736 ff., where it includes πόρις, δαμῶλη, and ταῦρος. Cf. also 1333. — λέπας: the lower slopes or tracts of the mountains, overgrown with wood or grass. This idea is implied in the following description, especially in 751 f., and also in 1045 compared with 1048. Cf. Frg. 415, Ἰδαῖον λέπας πῆρσεν ἄν τις, one might burn the slopes of Ida, Anth. P. ix. 823, λᾶσιον λέπας. — ὑπεξήκριζον: best taken as trans., was driving up, though in Or. 275, ἐξακρίζετε is intr.

679. ἀκτίνας κτλ.: i.e. at sunrise.

683. σώμασιν παρεμμένοι: with limbs relaxed, lit. relaxed in their bodies.

684. πρὸς φόβην: against the boughs,

i.e. the lower branches, which bent to the ground.

686. σωφρόνως: though construed with βαλοῦσαι goes in thought with ἡῦδον πᾶσαι. — σὺ φῆς: cf. 222 ff. The opinion of Pentheus is known among the people.

687 f. ὦνῳμένας θηρᾶν: the inf. after φῆς in place of the participial construction of the former clause. Cf. Soph. Tr. 1238, ἄνθρ δδ' ὥς ἔοικεν οὐ νεμεῖν (instead of νεμεῖ) ἐμοὶ μοῖραν, Aesch. Pers. 188, τοῦτω στάσιν τιν', ὥς ἐγὼ δόκουν ὄρᾶν, τεύχειν (instead of ἔτευχον) ἐν ἀλλήλαισι. — ἡρημωμένην: i.e. ἐν ἐρημίᾳ οὔσαν.

689. ὠλόλυξεν: raised the ὀλολυγή, a loud cry of religious emotion. Cf. Med. 1171, δόξαδ' οὐκ ἢ Πανὸς ὄργας ἢ τινὸς θεῶν μολεῖν ἀνωλόλυξε.

690. κινεῖν: after an idea of summoning implied in ὠλόλυξε. Raising the sacred cry she summoned them to rouse their forms from sleep.

μυκήμαθ' ὥς ἤκουσε κεροφόρων βοῶν.  
αἱ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον  
ἀνῆξαν ὀρθαί, θαῦμ' ἰδεῖν εὐκοσμίας,  
νέαι παλαιαὶ παρθένοι τ' ἔτ' αἴζυγες.

695 καὶ πρῶτα μὲν καθεῖσαν εἰς ὤμους κόμας  
νεβρίδας τ' ἀνεστεύλανθ' ὅσαισιν ἀμμάτων  
σύνδεσμ' ἐλέλυτο, καὶ καταστίκτους δορὰς  
ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.

αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων  
700 ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,  
ὅσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι  
βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους  
στεφάνους δρυὸς τε μίλακός τ' ἀνθεςφόρου.  
θύρσον δέ τις λαβοῦσ' ἔπαισεν εἰς πέτραν,

705 ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς·  
ἄλλη δὲ νάρθηκ' εἰς πέδον καθήκε γῆς,  
καὶ τῇδε κρήνην ἐξανῆκ' οἴνου θεός·  
ὅσαις δὲ λευκοῦ πώματος πόθος παρήν,

692. θαλερόν: *deep*.

694. παρθένοι αἴζυγες: *cf. Hipp.*  
1425, κόραι αἴζυγες γάμων.

696 f. νεβρίδας . . . ἐλέλυτο: *those whose bands had been unloosened, fastened up (upon the shoulder) the fawn-skins, i.e. "those from whom the fawn-skins had fallen off fastened them on again."* — ἀνεστεύλαντο, κατεζώσαντο (698): the former refers to the binding of the fawnskin to the shoulders from which it hung, the latter to the girding down of the same about the waist. — ἀμμάτων σύνδεσμα: see on 677.

698. λιχμῶσιν γένυν: *cf. 707 f.*

699. αἱ δέ: *others*.

701 f. ὅσαις . . . λιπούσαις: describing αἱ (699), *those who had brought forth*

*lately and still had swelling breasts, having left their babes.*

703. *Cf. 106 ff.*

705. δροσώδης ὕδατος νοτίς: *cf. Phoen. 645, καλλιπότημος ὕδατος νοτίς, Ion 149, νοτερὸν ὕδωρ. — δροσώδης: δρόσος is primarily dew, then any pure water.*

706 ff. Plato (*Ion* 534 B) says that the bacchantes, when inspired, drew honey and milk from the rivers. *Cf. Hor. Carm. ii. 19, Fas pervicaces est mihi Thyiadas, vinique fontem, lactis et uberes cantare rivos, atque truncis lapsa cavis iterare mella.*

707. τῇδε: *dat. of interest, referring to ἄλλη; or it may be taken as an adverb of place.*

- ἄκροισι δακτύλοισι διαμῶσαι χθόνα  
 710 γάλακτος ἔσμους εἶχον· ἐκ δὲ κισσίνων  
 θύρσων γλυκεῖαι μέλιτος ἔσταζον ῥοαί.  
 ὥστ' εἰ παρῆσθα, τὸν θεὸν τὸν νῦν ψέγεις  
 εὐχαῖσιν ἂν μετῆλθες εἰσιδὼν τάδε.  
 ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,  
 715 κοινῶν λόγων δώσοντας ἀλλήλοις ἔριν·  
 [ὥς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια]  
 καὶ τις πλάνης κατ' ἄστν καὶ τρίβων λόγων  
 ἔλεξεν εἰς ἅπαντας· ὦ σεμνὰς πλάκας  
 ναίοντες ὀρέων, θέλετε θηρασώμεθα  
 720 Πενθέως Ἀγαυὴν μητέρ' ἐκ βακχευμάτων  
 χάρῳ τ' ἀνακτι θώμεθ' ; εὖ δ' ἡμῖν λέγειν  
 ἔδοξε, θάμνων δ' ἔλλοχίζομεν φόβαις  
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην  
 ὦραν ἐκίνουν θύρσον εἰς βακχεύματα,  
 725 Ἰακχον ἀθρόω στόματι τὸν Διὸς γόνον

712. τόν: rel.; so used in the trimeters only where the metre requires it.

713. εὐχαῖσιν μετῆλθες: cf. Frg. 775, 46, εὐχαῖς προσέβαν.

715. κοινῶν . . . ἔριν: "to talk the matter over with one another, whence a strife arose."

716. Taken from 667, and inappropriate to ἔριν.

717. τις πλάνης κατ' ἄστν: lit. some wanderer about the town, i.e. one who had loitered much about the town. This may refer to his levity as seen in the impiety of his proposition, or to his readiness in speech, or perhaps to both. Cf. Or. 919 ff., ἀνδρείος δ' ἀνὴρ, ὀλιγάκις ἄστν καγορὰς χραίων κίκλον, . . . ἀκέραιος, ἀνεπίπληκτον ἡσκηκῶς βίον.—λόγων: τρίβων, like

ἐμπειρος, ἐπιστήμων, and similar adjs. expressing knowledge or skill, is followed by the gen. H. 754 a; G. 180, 1.

718. ἔλεξεν εἰς ἅπαντας: for εἰς after λέγειν and similar verbs, cf. Soph. O. T. 93, ἐς πάντας αὖδα, Xen. Anab. v. 6. 28, λέγειν εἰς ὑμᾶς.

719. θέλετε: for this use of θέλω (in prose βούλομαι) with the interrogative subjv., see H. 866, b; G. 256.

723. αὐτούς: instead of ἡμᾶς αὐτούς. H. 680 a; G. 146, n. 2.

724. ὦραν: a poetic const. instead of the dat. Cf. Aesch. Eum. 109, ἔθνον ὦραν οὐδενὸς κοινὴν θεῶν. Kr. Dial. 46, 4.

725. τὸν Διὸς γόνον: the repetition of the words of the Bacchantes in indirect form. Cf. 1146, 1319.

726. συνεβάκχευ' ὄρος: cf. Aesch.

Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχεν ὄρος  
καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.

- κυρεῖ δ' Ἀγαυή πλησίον θρώσκουσά μου·  
κάγῳ ἔξεπήδησ' ὥς συναρπάσαι θέλων,  
730 λόχμην κενώσας ἔνθ' ἐκρύπτομεν δέμας  
ἧ δ' ἀνεβόησεν· ὦ δρομάδες ἐμαὶ κύνες,  
θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'· ἀλλ' ἔπεσθέ μοι,  
ἔπεσθε θύρσοις διὰ χερῶν ὠπλισμένοι.  
ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν  
735 Βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην  
μόσχοις ἐπήλθον χειρὸς ἀσιδήρου μέτα.  
καὶ τὴν μὲν ἂν προσεῖδες εὖθελον πόρῳ  
μυκωμένην ἔχουσαν ἐν χεροῖν βίᾳ,  
ἄλλαι δὲ δαμάλας διεφόρουσιν σπαράγμασιν.  
740 εἶδες δ' ἂν ἡ πλευρὸν ἡ δίχην ἔμβασιν  
ρίπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ  
ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἵματι.  
ταῦροι δ' ὑβρισταί, κεῖς κέρας θυμούμενοι

FRG. 57, ἐνθουσιᾷ δὴ δῶμα, βακχεύει  
στέγη, the palace is inspired and the  
house is joining in the Bacchic revel. Cf.  
also Ps. 114, 4, the mountains skipped  
like rams.

729. ὥς θέλων: the addition of ὥς  
to the partic. emphasizes the purpose  
as a conscious one.

733. διὰ χερῶν: in the hands. Cf.  
Soph. Ant. 1258, μῆμα διὰ χειρὸς ἔχων.  
H. 795, 1 e.

735. Βακχῶν: subjective gen.

738. ἐν χεροῖν βίᾳ: with her hands,  
by force. Cf. Med. 335, ἐξ ὀπαδῶν  
χειρὸς ὥσθήσει βίᾳ, thou shalt be thrust  
out at the hands of my attendants by  
force. Some editors read δίχη instead  
of βίᾳ, and interpret ἐν χεροῖν δίχη as  
meaning manuum jure, i.e. vi.

Cf. Hdt. VIII. 89, ἐν χερῶν νόμῳ. Cf.  
also χειροδίκη.

739. σπαράγμασιν: commonly ex-  
plained as equiv. to σπαραγμοῖς. It  
may, however, be taken in its ordi-  
nary sense. For the dat. in that  
case, in pieces, cf. 588, πεσμάσιν.

741. κρεμαστὰ: i.e. the pieces which  
caught in the branches as they were  
hurled about.

742. ἀναπεφυρμέν' αἵματι: mixed  
up, i.e. stained with blood. Cf. Hdt.  
III. 157, αἵματι ἀναπεφυρμένον.

743. εἰς κέρας θυμούμενοι: cf. Verg.  
G. III. 232, Aen. XII. 102, irasci in  
cornua. Wecklein takes the mean-  
ing to be similar to that of εἰς κέρας  
παρεμβλέπων, Hel. 1558, where the re-  
ference is to a bull which puts down

- τὸ πρόσθεν, ἐσφάλλοντο πρὸς γαῖαν δέμας,  
 745 μυριάσι χειρῶν ἀγόμενοι νεανίδων.  
 θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυνά  
 ἥ σὲ ξυνάψαι βλέφαρα βασιλείοις κόραις.  
 χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ  
 πεδίων ὑποτάσεις, αἱ παρ' Ἀσωποῦ ροαῖς  
 750 εὐκαρπον ἐβάλλουσι Θηβαίοις στάχυν,  
 Ὑσιὰς τ' Ἐρυθράς θ', αἱ Κιθαιρῶνος λέπας  
 νέρθεν κατωκῆκασιν, ὥστε πολέμοιο  
 ἐπεισπεσοῦσαι πάντ' ἄνω τε καὶ κάτω  
 διέφερον· ἥρπαζον μὲν ἐκ δόμων τέκνα,  
 \* \* \* \* \*  
 755 ὅποσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὑπο

his head and turns his eyes toward his horns as he prepares to attack. In this passage, however, the idea of 'looking toward' is not expressed, and can hardly be implied in *θυμόμενοι*. The precise meaning is not clear, but would seem to be, filled with rage to the horns. Sandys explains it of 'the gathering of their rage into their horns.' The phrase occurs in Aelian, *De Anim.* iv. 35, xvi. 31, also *ὑβρίζοντα εἰς κέρας*, *ibid.* iv. 48. But in these cases it may be regarded as borrowed from Euripides.

744. τὸ πρόσθεν: i.e. before they were felled by the Bacchantes.—δέμας: more commonly used of human beings, but cf. *Hel.* 1502, ταῦρειον δέμας. The acc., as in *ἐνδυνά* (746), is that of specification.

746. διεφοροῦντο: sc. ταῦροι. διαφορέω is not strip off, as some take it, but tear in pieces. Cf. 739.—σαρκὸς ἐνδυνά: the covering of flesh, i.e. the flesh which clothes the frame.

747. ἥ...κόραις: than thou couldst

close the lids of thy kingly eyes.—ξυνάψαι: for the inf. with *ἥ* after comparative words, see H. 954; G. 266, b.—κόραις: for κόραι in the sense of ὀφθαλμοί, cf. 1087.

748. ὥστ'...δρόμῳ: lifted up in their flight like birds. In their easy rapid motion they seemed scarcely to touch the ground.

749. πεδίων ὑποτάσεις: over the plains stretching below. For the acc., see on 307.

750. ἐβάλλουσι: ἀπέναι, ἀναπέμπειν, πέμπειν, are likewise used in this sense.

751 f. Ὑσιὰς τ' Ἐρυθράς τε: with ἐπεισπεσοῦσαι. Hysiae and Erythrae were in the district of Parasopia.—Κιθαιρῶνος λέπας νέρθεν: upon Kithairon's lower slopes. See on 677.—κατωκῆκασιν: so also νάειν of cities, islands, etc., in the sense of lie. Cf. *Soph. Aj.* 596, ὃ Σαλαμῖς, σὺ νάεις ἄλ-πλακτος.

754. The lacuna after this line is evident from the absence of a clause

προσείχετ' οὐδ' ἔπιπτεν εἰς μέλαν πέδον,  
οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις  
πῦρ ἔφερον, οὐδ' ἔκαιεν. οἱ δ' ὀργῆς ὑπο  
εἰς ὅπλ' ἐχώρουν φερόμενοι Βακχῶν ὑπο·

760 οὔπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ.  
τοῖς μὲν γὰρ οὐχ ἥμασσε λογχωτὸν βέλος,  
κεῖναι δὲ θύρσους ἐξανιέσαι χερῶν  
ἐτραυμάτιζον κάπενώτιζον φυγῇ  
γυναῖκες ἀνδρας, οὐκ ἀνευ θεῶν τινος.

765 πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα,  
κρήνας ἐπ' αὐτὰς ἅς ἀνῆκ' αὐταῖς θεός.  
νύψαντο δ' αἶμα, σταγόνα δ' ἐκ παρηίδων  
γλώσση δράκοντες ἐξεφαίδρυνον χροός.

τὸν δαίμον' οὖν τόνδ' ὅστις ἔστ', ὦ δέσποτα,  
770 δέχου πόλει τῇδ', ὡς τά τ' ἄλλ' ἔστιν μέγας,  
κάκεινό φασιν αὐτόν, ὡς ἐγὼ κλύω,  
τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.  
οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις  
οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

corresponding to *ἠρπάζον μέν*, and from the fact that the Bacchantes carried off more than the children (*cf.* 757).

758. *οἱ δέ*: the people of Hysiae, *etc.*

759. *φερόμενοι*: plundered, as in *φέρειν καὶ ἄγειν*.

760. *Cf. Med.* 1167, *τοὺνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν*. — *οὔπερ*: where. — *τὸ δεινὸν θέαμα*: the article particularizes this sight as the terrible part of the scene described.

761. *τοῖς μὲν*: the *οἱ δέ* of 758. — *οὐχ ἥμασσε*: did not wound, *i.e.* the Bacchantes.

764. *οὐκ ἀνευ θεῶν τινος*: *cf.* Aesch.

*Pers.* 164, *ἐλθον, ὃν Δαρεῖος ἦρεν οὐκ ἀνευ θεῶν τινος*.

766. *Cf.* 705.

767 f. *νύψαντο*: see on 100. — *ἐκ παρηίδων, χροός*: if the text is correct, both expressions depend upon *ἐξεφαίδρυνον*, from *their cheeks cleansed off the drops of gore from the skin*. *Cf. Phoen.* 1374, *δὸς ἐγχοῦ ἐκ χερὸς τῆσδ' ἀπ' ὠλένης βαλεῖν*. It is possible, however, that some words may have fallen out, among them *λιχμῶντες* governing *σταγόνα*, and that *χροός* then may have displaced *χροά*.

771. *φασίν, ὡς ἐγὼ κλύω*: *cf. Phoen.* 737, *ἔπ' ἀνδρας αὐτοῖς φασίν, ὡς ἤκουσ' ἐγὼ, λόχων ἀνδρῶν*.



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εἰς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται.  
Διόνυσος ἥσσω οὐδενὸς θεῶν ἕφν.

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ὑβρισμα Βακχῶν, ψόγος ἐς Ἑλληνας μέγας.  
780 ἀλλ' οὐκ ὀκνεῖν δεῖ· στείχ' ἐπ' Ἡλέκτρας ἰὼν  
πύλας· κέλευε πάντας ἀσπιδηφόρους  
ἵππων τ' ἀπαντὰν ταχυπόδων ἐπεμβάτας  
πέλτας θ' ὅσοι πάλλουσι καὶ τόξων χερὶ  
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antithesis involving a universal nega-

## ΠΕΝΘΕΤΣ.

ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξεῖπας τάδε.

## ΔΙΟΝΤΣΟΣ.

ἄγωμεν οὖν σε κάπιχειρήσεις ὁδῶ;

## ΠΕΝΘΕΤΣ.

820 ἄγ' ὥς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.

## ΔΙΟΝΤΣΟΣ.

στεῖλαι νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

## ΠΕΝΘΕΤΣ.

τί δὴ τόδ'; εἰς γυναῖκας ἐξ ἀνδρὸς τελῶ.

## ΔΙΟΝΤΣΟΣ.

μή σε κτάνωσιν, ἦν ἀνὴρ ὁφθῆς ἐκεῖ.

## ΠΕΝΘΕΤΣ.

εὖ γ' εἶπας αὐτὸ καὶ τις εἴ παλαιο σοφός.

## ΔΙΟΝΤΣΟΣ.

825 Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

818. ἐμφανῶς: sc. πορεύσομαι. Pen-theus turns suddenly to his former purpose to go with his army, and afterward as suddenly abandons the purpose again. The same vacillation appears in 845 f.

819. ἄγωμεν: pl. for sing.

820. τοῦ χρόνου κτλ.: "No time must be lost." Cf. *Hec.* 238, ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.

821. βυσσίνους πέπλους: βύσσος (probably a kind of cotton), after its introduction into Greece, was the principal material for the dress of women.

822. εἰς γυναῖκας κτλ.: shall I in-

stead of a man become a woman? τελέω, pay taxes, then, as the citizens were classified according to their taxes, belong to a particular class, be reckoned among. Cf. *Soph. O. T.* 222, ἀστὸς εἰς ἀστοὺς τελῶ.

823. Men were excluded from the secret orgies of the women. But cf. 1224.

824. τις σοφός: pretty wise or very wise. τις is often used with an adj. to express indefiniteness, not in regard to the person, but in respect to the degree, giving the adj. nearly the same force as the superlative absolute. Kühn. 470, 3; H. 702 a.

ΠΕΝΘΕΤΣ.

πῶς οὖν γένοιτ' ἂν ἃ σύ με νουθετεῖς καλῶς ;

ΔΙΟΝΤΣΟΣ.

ἐγὼ στελῶ σε δωμάτων εἴσω μολών.

[ΠΕΝΘΕΤΣ.

828 τίνα στολήν; ἦ θῆλυν; ἀλλ' αἰδώς μ' ἔχει.]

ΠΕΝΘΕΤΣ.

830 στολήν δὲ τίνα φῆς ἀμφὶ χρωτ' ἐμὸν βαλεῖν;

ΔΙΟΝΤΣΟΣ.

κόμην μὲν ἐπὶ σῶ κρατὶ ταναὸν ἐκτενῶ.

ΠΕΝΘΕΤΣ.

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι ;

ΔΙΟΝΤΣΟΣ.

833 πέπλοι ποδήρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα.

ΠΕΝΘΕΤΣ.

836 οὐκ ἂν δυναίμην θῆλυν ἐνδύναι στολήν.

ΔΙΟΝΤΣΟΣ.

829 οὐκέτι θεατῆς Μαινάδων πρόθυμος εἶ.

ΠΕΝΘΕΤΣ.

834 ἦ καί τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί;

828. Wecklein rejects this line; hence a transposition of 829 becomes necessary, as well as a considerable derangement in the following passage. The retention of 828, and the traditional order in what follows, gives less difficulty.

831. ταναόν: see on 455.

833. The Ionic *chiton*, a full gar-

ment with many folds reaching<sup>o</sup> down to the feet, and the *mitra*, a kind of head-band, were the principal articles of the female costume. Cf. 929, *Hec.* 923, *πλόκαμον ἀναδέτοις μίτραισιν ἐρρυθμίζεμαν*.

836. *θῆλυν*: *θήλυς* is sometimes used by the poets as an adj. of two endings. H. 229 a.

## ΔΙΟΝΤΣΟΣ.

835 θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρος.

## ΠΕΝΘΕΤΣ.

842 πᾶν κρεῖσσον ὥστε μὴ ᾿γγελᾶν Βάκχας ἐμοί.

## ΔΙΟΝΤΣΟΣ.

837 ἀλλ' αἶμα δεύσεις συμβαλὼν Βάκχαις μάχην.

## ΠΕΝΘΕΤΣ.

ὀρθῶς· μολεῖν χρὴ πρῶτον εἰς κατασκοπὴν.

## ΔΙΟΝΤΣΟΣ.

σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.

## ΠΕΝΘΕΤΣ.

840 καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών;

## ΔΙΟΝΤΣΟΣ.

841 ὁδοὺς ἐρήμονς ἴμεν· ἐγὼ δ' ἡγήσομαι.

## ΠΕΝΘΕΤΣ.

843 ἐλθόντ' ἐς οἴκους ἂν δοκῇ βουλεύσομαι.

837. αἶμα: i.e. his own. — δεύσεις: cf. Soph. Aj. 376, αἶμ' ἔδευσα, on which passage Lobeck remarks that verbs of wetting are often used in the sense of shedding. Cf. Soph. Tr. 848, τέγγει δακρῶν ἄχναν.

838. "You are right in warning me of that danger. I must first spy them out secretly."

839. κακοῖς θηρᾶν κακά: chase ills with ills, i.e. add ills to ills. Cf. Frg. 98, κακοῖς ἰᾶσθαι κακά.

842. ὥστε μὴ ᾿γγελᾶν: lit. on condition that the bacchantes do not laugh at, i.e. "if so they may not laugh at."

H. 953 b; G. 266, 2. Pentheus returns to his first plan of using force, that he may not in female costume become a laughing-stock to the bacchantes. If the verse be taken after 841, it would express Pentheus's acquiescence in any direction of Dionysos, rather than that the bacchantes should triumph over him.

843. ἐλθόντε βουλεύσομαι: when we have come within the house, I will consider what is best, i.e. let us come within, etc. The partic. is joined to the subj. of the verb, referring to the whole of which that subj. is a part.

ΔΙΟΝΥΣΟΣ.

ἔξεστι· πάντῃ τό γ' ἐμὸν εὐτρεπὲς πάρα.

ΠΕΝΘΕΥΣ.

845 στείχοιμ' ἄν· ἡ γὰρ ὄπλ' ἔχων πορεύσομαι  
ἡ τοῖσι σοῖσι πείσομαι βουλευµασι.

ΔΙΟΝΥΣΟΣ.

848 γυναῖκες, ἀνὴρ εἰς βόλον καθίσταται·  
847 ἥξει δὲ Βάκχας, οὗ θανὼν δώσει δίκην.  
Διόνυσσε, νῦν σὸν ἔργον, οὐ γὰρ εἰ πρόσσω,  
850 τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν,  
ἐν εἰς ἐλαφρὰν λύσσαν· ὥς φρονῶν μὲν εὖ  
οὐ μὴ θελήσῃ θῆλυν ἐνδύναϊ στολήν,  
ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.  
χρήζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν  
856 ἐκ τῶν ἀπειλῶν τῶν πρίν, αἴσι δεινὸς ἦν,  
855 γυναικόμορφον ἀγόμενον δι' ἄστεως.

Kr. Spr. 56, 9, 2. Or the const. may be explained as a case of anacoluthon, Pentheus thinking of both at first, but afterwards of himself only. Most editors, however, change either the partic. to the sing., or the verb to the pl. act.

844. τό γ' ἐμὸν κτλ.: lit. *my part*, at least, is ready at hand, i.e. *I*, for *my part*, am ready.

847. Βάκχας: the acc. after verbs of motion is mostly confined to the names of places and things. For its use in the case of persons, cf. 1354.

848. Pentheus has preceded Dionysos into the palace. — ἀνὴρ εἰς βόλον καθίσταται: the man is bringing himself within the cast, sc. of the net. Cf. Rhcs. 730, εἰς βόλον τις ἔρχεται.

850. πρῶτα δ' ἔκστησον φρενῶν: that the mind of Pentheus has already been influenced by Dionysos, is evident from the entire change in his attitude toward the god in the preceding lines; but that influence has not yet brought him to complete madness.

851. ἐλαφρὰν: mild. — ὥς: since.

853. ἔξω ἐλαύνων τοῦ φρονεῖν: the expression is borrowed from the race-course. Cf. Aesch. Prom. 883, ἔξω δὲ δρόμου φέρομαι λύσσης πνεύματι.

855. The madness of Pentheus with its melancholy consequences in the next scene is not merely a means for bringing about the final catastrophe, but it is also a part of his punishment for his impiety.



ἀλλ' εἴμι κόσμον, ὄνπερ εἰς Ἄιδου λαβὼν  
 ἄπεισι μητρὸς ἐκ χεροῖν κατασφαγείς,  
 Πενθεὶ προσάψων· γνώσεται δὲ τὸν Διὸς  
 860 Διόνυσον, ὃς πέφυκεν ἑλλέροις θεὸς  
 δεινότατος, ἐννόμοισι δ' ἡπιώτατος.

## ΧΟΡΟΣ.

ἀρ' ἐν παννυχίοις χοροῖς  
 θήσω ποτὲ λευκὸν  
 πόδ' ἀναβακχεύουσα, δέραν  
 865 αἰθέρ' εἰς δροσερόν  
 ῥίπτουσ', ὡς νεβρὸς χλοεραῖς  
 ἐμπαίζουσα λείμακος ἡδοναῖς,  
 ἡνίκ' ἂν φοβερὰν φύγῃ  
 θήραν ἕξω φυλακᾶς

Στροφή.

857 ff. Construe προσάψων Πενθεὶ κόσμον, ὄνπερ λαβὼν ἔπεισι εἰς Ἄιδου.

860 f. ἑλλέροις: ἑλλερα· ἔδικα, Hesych. Acc. to Eust. on *Il.* vi. 181, ἑλλερος is dialectic for κακός. — ἐννόμοισι: cf. Aesch. *Supp.* 403, Ζεὺς ἐτερορρεπής, νέμων εἰκότως ἔδικα μὲν κακοῖς, ὅσια δ' ἐννόμοις. The conjectures adopted in the text of these two verses are the boldest of the many efforts to bring an appropriate sense into the passage. A satisfactory emendation is yet wanting.

862-911. THIRD STASIMON. The Chorus, freed from their dread, look forward to the bacchic revel, which they will hold with a joy made the more intense by the distress from which they have escaped; they exult in the anticipation of triumph over their enemies (*στρ.*); they declare the certain though tardy punishment which overtakes the impious, and the necessity of holding to those beliefs

implanted by nature and hallowed by usage; they repeat the refrain of triumph (*ἀντ.*), and extol the happiness of those who have escaped from trouble, and of those who find their joy not in uncertain hopes, but in a life happy from day to day (*ἐπφδ.*).

862 ff. ἀρ' ἐν παννυχίοις κτλ.: shall I ever set my foot in the night-long dances raising the bacchic revel, etc. — δέραν κτλ.: with reference to the wild tossing of the head in the bacchic dances.

865. δροσερόν: of the damp night-air.

866 f. ὡς νεβρὸς . . . ἐμπαίζουσα: cf. *El.* 859, θὲς εἰς χορόν, ὃ φίλα, ἴχνος, ὡς νεβρὸς οὐράνιον πῆδημα κουφίζουσα σὺν ἀγλαῖα. — χλοεραῖς: instead of χλοεραῶ. See on *βοτρυνώδη* 534.

869. φυλακᾶς: the enclosure surrounded by toils, about which men were stationed to take the game.

- 870 εὐπλέκτων ὑπὲρ ἀρκύων,  
 θωύσσων δὲ κυναγέτας  
 συντείγῃ δρόμημα κυνῶν·  
 μόχθοις ὠκυδρόμοις ἀελ-  
 λὰς θρώσκει πεδίον  
 παραποτάμιον, ἡδομένα
- 875 βροτῶν ἐρημίαις  
 σκιαροκόμοιό τ' ἔρνεσιν ὕλας.  
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον  
 παρὰ θεῶν γέρας ἐν βροτοῖς  
 ἢ χεῖρ' ὑπὲρ κορυφᾶς
- 880 τῶν ἐχθρῶν κρείσσω κατέχειν ;  
 ὃ τι καλὸν φίλον αἶε.

871. θωύσσων: cf. Hipp. 219, κνσι θωύσαι.

872. συντείγῃ κτλ.: lit. strains the speed of his hounds, i.e. "incites his hounds to their utmost speed."

873. μόχθοις κτλ.: she with fleet toil, swift as the wind, springs over the plain. Cf. Hel. 1314, κοῦραι ἀελλόποδες, Soph. O. T. 466, ἀελλάδων ἵππων. — πεδίον: see on 307.

875. βροτῶν ἐρημίαις: lit. want of men, i.e. wilds untouched by men.

876. σκιαροκόμοιο: Euripides uses frequently adjs. compounded with -κομος: ἀκρόκομος, δενδρόκομος, χλωρόκομος, ὀλόκομος, ὑψίκομος, ἄβροκόμης.

877. τὸ σοφόν: the phrase is used in 203, 395, 1005, in the sense of overwiseness, and in the repetition of the refrain (897) it stands in a connection similar to that of these passages. It would seem, therefore, in this place also to refer to the false wisdom of Pentheus in opposing the god. The Chorus, anticipating their deliverance as now certain, break out into exultation over their victory and the fu-

tility of Pentheus's opposition: what is overwiseness, i.e. what avails it in opposition to a god, or what is a nobler gift from the gods to men than, etc.

879 f. "Moral greatness with the ancient Greeks consisted no less in an immutable hatred toward foes than in a constant love toward friends." Lessing Laokoon, iv. Cf. Med. 809 f. βαρεῖαν ἐχθροῖς καὶ φίλοις ἐν μὲν ᾧ τῶν γὰρ τοιούτων εὐκλεέστατος βίος, harsh to foes and kindly to friends, for the life of such is most glorious. But Plato puts a loftier doctrine into the mouth of Sokrates, cf. Plat. Crito, 49 B, οὐδαμῶς ἔρα δεῖ ἀδικεῖν . . . οὐδὲ ἀδικούμενον ἔρα ἀνταδικεῖν, ὡς οἱ πολλοὶ οἴονται. — κρείσσω: in victory.

881. ὃ τι καλὸν κτλ.: what is noble, is ever dear. The words express the joy of the Chorus in retaliation as a noble act. τὸ καλὸν φίλον is according to Plato (Lys. 216 C.) an old proverb. Theognis (15) says that the Muses and Graces sang at the wedding of Kadmos, ὅττι καλόν, φίλον ἐστί· τὸ δ' οὐ καλὸν οὐ φίλον ἐστί.

- ὀρμάται μόλις, ἀλλ' ὅμως  
 πιστόν τι τὸ θεῶν  
 σθένος· ἀπειθύνει δὲ βροτῶν  
 885 τοὺς τ' ἀγνωμοσύναν  
 τιμῶντας καὶ μὴ τὰ θεῶν  
 αὔξοντας σὺν μαινομένα δοκᾷ.  
 κρυπτεύουσι δὲ ποικίλως  
 δαρὸν χρόνου πόδα καὶ  
 890 θηρῶσιν τὸν ἄσεπτον. οὐ  
 γὰρ κρεῖσσόν ποτε τῶν νόμων  
 γιγνώσκειν χρή καὶ μελετᾶν.  
 κούφα γὰρ δαπάνα νομί-  
 ζειν ἰσχὺν τόδ' ἔχειν,  
 ὃ τι ποτ' ἄρα τὸ δαιμόνιον,  
 895 τό τ' ἐν χρόνῳ μακρῷ  
 νόμιμον αἰὲ φύσει τε πεφυκός.

882 f. *μόλις* κτλ.: slowly but yet very surely, etc. Cf. *Ion*, 1614, αἰεὶ ποτε χρόνια μὲν τὰ τῶν θεῶν πως, εἰς τέλος δ' οὐκ ἄσθενῇ, somehow the movements of the gods are ever slow, but at last they are not weak, *Or.* 420, μέλλει· τὸ θεῶν δ' ἐστὶ τοιοῦτον φύσει, he is tardy, but the divinity is such by nature. — *πιστόν τι*: see on 824.

884. *ἀπειθύνει*: punishes.

885. *ἀγνωμοσύναν*: folly.

887. *σὺν μαινομένα δοκᾷ*: cf. 990, *μανέσθαι* *πραπίδι*.

888. *κρυπτεύουσι*: ἐνεδρεύουσι, sc. οἱ θεοί. — *ποικίλως*: cunningly.

889: *δαρόν*: instead of *δαροῦ*. See on 534. — *χρόνου πόδα*: the figure has reference to the progress or lapse of time. The same metaphor is found in *Frg.* 43, and is ridiculed by *Aristophanes, Ran.* 100. *Sandys* compares the frequent use of the meta-

phor by Shakespeare, *As you like it*, III. 2, the lazy foot of Time, the swift foot of Time, etc. With the thought of the passage, cf. *Frg.* 969, ἡ Δίκη . . . σῖγα καὶ βραδεῖ ποδὶ στείχουσα μάρψει τοὺς κακοὺς, όταν τύχη.

891 f. *κρεῖσσον τῶν νόμων γιγνώσκειν καὶ μελετᾶν*: in one's thought and practice to go beyond the established customs. Cf. 200 ff. 331, 427 ff.

893–896. “It is easy to recognize the power of what is divine, and what has been established by custom and nature.”

893. *κούφα δαπάνα*: sc. ἐστὶ, the expense is light, i.e. it is easy.

894. Construe, *νομίζειν τόδε ἔχειν ἰσχύν*. — *τόδε*: explained by *ὃ τι . . . πεφυκός*. — *ὃ τι*: sc. ἐστὶ, the subj. being τὸ . . . *πεφυκός*.

895 f. Cf. 70 f. 201. Cf. also *Soph. Ant.* 456, where it is said of

- τί τὸ σοφὸν ἢ τί τὸ κάλλιον  
 παρὰ θεῶν γέρας ἐν βροτοῖς  
 ἢ χεῖρ' ὑπὲρ κορυφᾶς  
 900 τῶν ἐχθρῶν κρείσσω κατέχειν;  
 ὃ τι καλὸν φίλον αἰεί.

- εὐδαίμων μὲν ὅς ἐκ θαλάσσας  
 ἔφυγε χεῖμα, λιμένα δ' ἔκιχεν.  
 εὐδαίμων δ' ὅς ὑπερθε μόχθων.  
 905 ἐγένεθ' ἕτερα δ' ἕτερος ἕτερον  
 ὀλβῷ καὶ δυνάμει παρήλθεν.  
 μυρίαὶ δὲ μυρίοισιν  
 εἶ' εἷς ἐλπίδες· αἱ μὲν  
 τελευτῶσιν ἐν ὀλβῷ  
 βροτοῖς, αἱ δ' ἀπέβησαν.  
 910 τὸ δὲ κατ' ἡμᾶρ ὅτῳ βίος  
 εὐδαίμων, μακαρίζω.

Ἐπεφός.

ΔΙΟΝΥΣΟΣ.

σὲ τὸν πρόθυμον ὄνθ' ἃ μὴ χρεὼν ὀρᾶν

the divine laws, αἰεὶ ποτε ζῇ ταῦτα, κοῦδεις οἶδεν ἐξ ὅτου ᾿φάνη, these exist eternally, and no one knows when they came into being; also O. T. 867, where it is said of the laws of piety, Ὀλυμπος πατὴρ μόνος, οὐδέ νιν θνατὰ φύσις ἀνέρων ἔτικτεν, Olympus alone is their father, and no mortal nature gave them being. — φύσει πεφυκός: the pleonasm is only apparent, as the verb has so far lost its original force, that it fails to make the idea sufficiently prominent. Cf. Soph. Phil. 79, φύσει πεφυκόςτα.

897-901=877-881. Likewise, 992-996=1012-1016. In the use of the ἐφύμνιον, or refrain, the poet imitates

the folk-songs at the Bacchic festivals. See Christ's *Metrik*, p. 630 ff. The strophe and antistrophe are sung by the Semi-choruses, the refrain, like the epode, by the whole Chorus.

905. ἕτερα: in different ways.

907. δὲ εἰτι: and besides.

909. ἀπέβησαν: fail (gnomic aor.). Cf. Heracl. 452, πέφηνγεν ἐλπίς.

910 f. Construe, ὅτῳ βίος (ἐστὶ) εὐδαίμων τὸ κατ' ἡμᾶρ, (τοῦτον) μακαρίζω. Cf. Hec. 627, κείνος ὀλβιώτατος, ὅτῳ κατ' ἡμᾶρ τυγχάνει μηδὲν κακόν. — τὸ κατ' ἡμᾶρ: day by day.

912-976. FOURTH EPIEISODION. Dionysos comes out of the palace; Pentheus follows him dressed as a

- σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,  
 ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι  
 915 σκευὴν γυναικὸς μαινάδος Βάκχης ἔχων,  
 μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος·  
 πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιᾷ.

## ΠΕΝΘΕΥΣ.

- καὶ μὴν ὄραν μοι δύο μὲν ἡλίους δοκῶ,  
 δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον·  
 920 καὶ ταῦρος ἡμῖν πρόσθεν ἡγέισθαι δοκεῖς  
 καὶ σῶ κέρατα κρατὶ προσπεφυκέναι.  
 ἀλλ' ἦ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.

## ΔΙΟΝΥΣΟΣ.

ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὦν οὐκ εὐμενής,  
 ἔνσπονδος ἡμῶν· νῦν δ' ὁρᾷς ἃ χρὴ σ' ὄραν.

bacchante, his mind and senses confused in accordance with the words, *πρῶτα . . . λύσαν*, 850. Cf. the entrance of the deranged Ajax in *Soph. Aj.* 91.

913. *σπεύδοντα ἀσπούδαστα*: expresses the fatality of the effort. Cf. *Iph. T.* 201 *σπεύδει ἀσπούδαστα*.

914. *ὄφθητι*: has a mid. meaning. *H.* 498.

915. *μαινάδος*: adj.

916. *λόχου*: *troop, band*. Cf. *Aesch. Eum.* 46, *λόχος γυναικῶν*, *Sept.* 112, *παρθένων λόχον*.

917. *πρέπεις*: *thou art like*. Cf. *Alc.* 1121, *βλέψον πρὸς αὐτήν, εἴ τι σῇ δοκεῖ πρέπειν γυναικί*.

918. Cf. *Verg. Aen.* iv. 468, *demens videt Pentheus solem geminum et duplices se ostendere Thebas*.

919. *Θήβας καὶ πόλισμ' ἐπτάστομον*: for a similar repetition, cf. *H. F.* 15, *'Αργεῖα τεῖχῃ καὶ Κυκλωπείαν πόλιν*.

920. *ταῦρος*: in the likeness of a bull. The conceit of Pentheus is in keeping with a common representation of the god. See on 100.

921. *προσπεφυκέναι*: intr. depending upon *δοκεῖς*, as if *δοκεῖ* had been used.

922. *ἄλλ' ἦ κτλ.*: *but art thou really a brute?* The impf. in *ἦσθα* denotes what has not until now been recognized. *H.* 833; *GMT.* 11, n. 6.

923. *Dionysos* refers to the presence of the god as explaining the marvels.

924. *ἐνσπονδος ἡμῶν*: *at peace with us*, as contrasted with *οὐκ εὐμενής*. — *νῦν δὲ κτλ.*: with double meaning, like much which *Dionysos* says in this scene. *Pentheus* understands it of the marvels; *Dionysos* means the derangement of vision as a just punishment, and perhaps also he alludes to the fact that the king now perceives him in one of the forms under

ΠΕΝΘΕΥΣ.

- 925 τί φαίνομαι δῆτ' ; οὐχὶ τὴν Ἰνοῦς στάσιν  
ἢ τὴν Ἀγαυῆς ἐστάναι μητρός γ' ἐμῆς;

ΔΙΟΝΤΣΟΣ.

αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὀρῶν.  
ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὅδε.  
[οὐχ ὡς ἐγὼ νιν ὑπὸ μίτρα καθήρμωσα.]

ΠΕΝΘΕΥΣ.

- 930 ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ  
καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.

ΔΙΟΝΤΣΟΣ.

ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,  
πάλιν κατασπελούμεν· ἀλλ' ὀρθοῦν κάρα.

ΠΕΝΘΕΥΣ.

ἰδοῦ, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δῆ.

ΔΙΟΝΤΣΟΣ.

- 935 ζῶναί τέ σοι χαλῶσι κοῦχ ἐξῆς πέπλων  
στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.

ΠΕΝΘΕΥΣ.

κάμοι δοκοῦσι παρά γε δεξιὸν πόδα·

which the god was wont to manifest himself.

925 f. τὴν στάσιν ἐστάναι: *to have the mien*. — γέ: commonly translated *namely*. But the usual restrictive force, emphasizing the preceding word, is applicable here. Pentheus fancies that, even if he does not appear like Ino, he may resemble his mother *at least*.

929. The verse is unnecessary to the sense, and disturbs the *distichomythia*.

934. ἰδοῦ: see on 198. — Unless a verse has fallen out here, its place is supplied by the act of adjusting Pentheus's hair.

936. στολίδες: *folds*; according to Poll. (vii. 54) the lower part of the folds made in the chiton in adjusting the girdle. Cf. also Xen. Cyr. vi. 4, 2, χιτῶνα στολιδωτὸν τὰ κάτω.

937. δοκοῦσι: *sc. οὐχ ἐξῆς τείνειν*. — παρὰ κτλ.: *at least about the right foot*.

τὰνθένδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.

ΔΙΟΝΥΣΟΣ.

ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,  
940 ὅταν παρὰ λόγον σώφρονας Βάκχας ἴδῃς ;

ΠΕΝΘΕΤΣ.

πότερα δὲ θύρσον δεξιᾷ λαβὼν χερὶ  
ἦ τῇδε, Βάκχη μᾶλλον εἰκασθήσομαι ;

ΔΙΟΝΥΣΟΣ.

ἐν δεξιᾷ χρὴ χάμα δεξιῷ ποδὶ  
αἴρῃ νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.

ΠΕΝΘΕΤΣ.

945 ἄρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς  
αὐταῖσιν ἐλάταις τοῖς ἐμοῖς ὤμοις φέρειν ;

ΔΙΟΝΥΣΟΣ.

δύναι' ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας  
οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ.

ΠΕΝΘΕΤΣ.

μοχλοὺς φέρωμεν ἦ χεροῖν ἀνασπάσω  
950 κορυφαῖς ὑποβαλὼν ὦμον ἦ βραχίονα ;

938. τὰνθένδε : on this side, i.e. the left. — τένοντα : not the foot, but the ankle ; strictly the sinews extending from the heel to the leg, and so used of the ankle in general. Poll. (ii. 191) defines it as τὸ πλατὺ νεῦρον, ὃ πρὸς τὴν πτέρναν παύεται ἀπὸ ἰγνύος ἀρξάμενον. Cf. Cycl. 400, τένοντος ἀρπάσας ἔκρου ποδός, Phoen. 41, πῶλοι χηλαῖς τένοντας ἐξεφοίνισσαν ποδῶν, i.e. the horses struck the ankles of Oedipus before he got out of the road.

939. ἦ που : can it be that ?

940. παρὰ λόγον : contrary to thy expectation.

944. μεθέστηκας φρενῶν : hast changed thy mind. The words may also mean, hast lost thy wits. Cf. 350, ἐξέστης φρενῶν. The ambiguity is designed.

946. αὐταῖσιν ἐλάταις : pines and all. H. 774 a ; G. 188, 5, note.

950. βραχίονα : a case of zeugma ; supply in thought περιβαλόν.

ΔΙΟΝΤΣΟΣ.

μὴ σὺ γε τὰ Νυμφῶν διολέσης ιδρύματα  
καὶ Πανὸς ἔδρας, ἐνθ' ἔχει συρίγματα.

ΠΕΝΘΕΥΣ.

καλῶς ἔλεξας· οὐ σθένει νικητέον  
γυναικας, ἐλάττω δ' ἐμὸν κρύψω δέμας.

ΔΙΟΝΤΣΟΣ.

955 κρύψει σὺ κρύψιν ἣν σε κρυφθῆναι χρεῶν  
ἐλθόντα δόλιον Μαινάδων κατάσκοπον.

ΠΕΝΘΕΥΣ.

καὶ μὴν δοκῶ σφᾶς, ἐν λόχμαϊς ὄρνιθας ὥς,  
λέκτρων ἔχουσθαι φιλάτοις ἐν ἔρκεσιν.

ΔΙΟΝΤΣΟΣ.

οὐκουν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ;  
960 λήψει δ' ἴσως σφᾶς, ἣν σὺ μὴ ληφθῆς πάρος.

ΠΕΝΘΕΥΣ.

κόμιζε διὰ μέσης με Θηβαίας πόλεως·  
μόνος γὰρ αὐτῶν εἰμ' ἀνὴρ, τολμῶν τόδε.

951. Pausanias (ix. 3, 5) mentions a cave called Sphragidion, about fifteen stadia from the summit, as the cave of the nymphs of Kithairon.

952. Pan haunted especially the peaks and glens of the mountains, attended by the mountain nymphs.

955. Cf. *Iph. A.* 1182, δεξιόμεθα δέξιν ἣν σε δέξασθαι χρεών. — κρύψει: pass. in sense. See on 588. — κρύψιν, ἣν: cognate acc. with the pass. voice, *H.* 725 c; *G.* 197, note 2, last part. The words are ominous, though not so understood by Pentheus.

956. ἐλθόντα: with double sense, condition and cause.

957 f. *δοκῶ σφᾶς ἔχουσθαι*: I think that they are held. Pentheus returns to the suspicion expressed in 222 ff. — λέκτρων φιλάτοις κτλ.: in the sweetest snares of love.

959. ἐπ' αὐτὸ τοῦτο φύλαξ: to spy out that very thing, φύλαξ (i.e. κατὰσκοπος, 956) being in the pred. — τοῦτο: i.e. ἔχουσθαι κτλ.

960. The second part of the line can have no significance for Pentheus, and seems to be uttered aside.

961 f. Contrast the feeling manifested in 840. — αὐτῶν: i.e. Θηβαίων implied in Θηβαίας.



ΔΙΟΝΤΣΟΞ.

μόνος σὺ πόλεως τῇσδ' ὑπερκάμνεις, μόνος·  
 τοιγάρ σ' ἀγῶνες ἀναμένουσιν οὓς σε χρή.  
 965 ἔπου δέ· πομπὸς δ' εἴμ' ἐγὼ σωτήριος,  
 κεῖθεν δ' ἀπάξει σ' ἄλλος

ΠΕΝΘΕΤΞ.

ἡ τεκοῦσά γε.

ΔΙΟΝΤΣΟΞ.

ἐπίσημον ὄντα πᾶσιν.

ΠΕΝΘΕΤΞ.

ἐπὶ τόδ' ἔρχομαι.

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ΠΕΝΘΕΥΣ.

ἀξίων μὲν ἄπτομαι.

ΔΙΟΝΤΙΟΣ.

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Κάδμου θυγατέρες· τὸν νεανίαν ἄγω  
975 τόνδ' εἰς ἀγῶνα μέγαν, ὃ νικήσων δ' ἐγὼ  
καὶ Βρόμιός ἐστι. τᾶλλα δ' αὐτὸ σημαεῖ.

ΧΟΡΟΣ.

ἴτε θοαὶ Λύσσας κύνες ἵτ' εἰς ὄρος,  
θίασον ἔνθ' ἔχουσι Κάδμου κόραι,

Στροφή.

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ἀνοιστρήσατέ νιν

- 980 ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ,  
Μαινάδων τὸν κατάσκοπον λυσσώδη.  
μάτηρ πρῶτά νιν λευρᾶς ἀπὸ πέτρας ἥ  
σκόπελος ὄψεται  
δοκεύοντα, Μαινάσιν δ' ἀπύσει.

- 985 τίς ὃδε Καδμείων  
μαστὴρ ὀρθρεύων  
ἐς ὄρος ἐς ὄρος ἔμολ' ἔμολεν, ὦ Βάκχαι;  
τίς ἄρα νιν ἔτεκεν;  
οὐ γὰρ ἐξ αἵματος γυναικῶν ἔφν,  
990 λεαίνας δέ τινος ὃδ' ἥ Γοργόνων  
Λιβυσσᾶν γένος.

ἴτω δῖκα φανερός ἴτω ξιφηφόρος  
φονεύουσα λαιμῶν διαμπᾶξ

- 995 τὸν ἄθεον ἀνομον ἄδικον Ἐχίονος  
τόκον γηγενή.

979. νιν: for αὐτάς, but in 982 for αὐτόν.

980. γυναικομίμῳ: cf. Frg. 185, γυναικομίμῳ διαπρέπει μορφώματι.

981. Μαινάδων: dependent upon κατάσκοπον, as in 956.

982 f. ἀπὸ πέτρας: with δοκεύοντα. — ἥ σκόπελος: sc. ἐστὶ, where is a lookout. Cf. Ion, 714, δειράδες Παρνασοῦ πέτρας ἔχουσιν σκόπελον οὐράνιον θ' ἔδραν. The prediction of these lines is not in conformity with the result. Cf. 1070 ff. The Ms. reading ἥ σκόπελος would be supported by the facts, if there were any good authority for taking σκόπεος, as many of the commentators do, in the sense of tree. A satisfactory emendation is wanting.

985. Καδμείων: with μαστὴρ. 990 f. is against the connection with τίς.

986. ὀρθρεύων: substituted by Weck-

lein for the impossible Ms. reading, and explained, *early in the morning*, lit. *rising early*. Against this emendation is the fact that the early morning would have been long since past. Cf. 677 ff. The simplest of the numerous suggestions is *ὀριδρόμων*, made after the analogy of *ὀριβάτης*. In that case the last syllable of the bacchius is resolved (H. 1126 p.), though in the corresponding verse of the antistrophe it is unresolved. Translate, *this spy upon mountain-ranging Thebans*.

991. Λιβυσσᾶν: the Schol. on Pind. P. x. 72 says that some placed the Gorgons among the Aethiopians, towards the east and south, others at the extremity of Lybia, toward the west.

992. φανερός: used here as an adj. of two endings. H. 225 a; G. 63, n.

ΧΟΡΟΣ.

τί δ' ἔστω; ἐκ Βακχῶν τι μηνύεις νέον;

ΑΓΓΕΛΟΣ.

1030 Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.

ΧΟΡΟΣ.

ἄναξ ὦ Βρόμιε· θεὸς φαίνει μέγας.

ΑΓΓΕΛΟΣ.

πῶς φής; τί τοῦτ' ἔλεξας; ἢ ἐπὶ τοῖς ἐμοῖς  
χαίρεις κακῶς πρᾶσσουσι δεσπόταις, γύναι;

ΧΟΡΟΣ.

εὐάζω ξένα μέλεσι βαρβάροις·  
1035 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσω.

ΑΓΓΕΛΟΣ.

Θήβας δ' ἀνάνδρους ὧδ' ἄγεις \* \* \* \* ;

ΧΟΡΟΣ.

ὁ Διόνυσος ὁ Διὸς παῖς, οὐ Θῆβαι  
κράτος ἔχουσ' ἐμόν.

ΑΓΓΕΛΟΣ.

συγγνωστὰ μέν σοι, πλήν ἐπ' ἐξειργασμένοις

1030. παῖς πατρός: a common form of expression where the character of the father is thought of. Cf. *Tro.* 723, λέξας ἀρίστου παῖδα μὴ τρέφειν πατρός, also *Soph. El.* 341, 365, *Phil.* 3. The idea here is, "the child of so illustrious a father as Echion."

1031. The dochmiac rhythm is appropriate to the excitement into which the Chorus are thrown by the news of Pentheus's death. The same rhythm is continued in 1034-5, 1037-8, 1041-2.

1034. ξένα: fem.—βαρβάροις: ξένοις.

1036. There seems to be a lacuna here covering the end of this verse and perhaps also another verse.—ἀνάνδρους ὧδε: i.e. to such a degree that it will endure this contempt of its prince; some such thought as this may have been expressed in the words that followed. Cf. *Soph. O. C.* 917, καὶ μοι πόλιν κένανδρον ἢ δούλην τινὰ ἔδοξας εἶναι, κάμ' ἴσον τῷ μηδενί.—ἄγεις: *thinkest.*

1038. ἐμόν: over me. H. 694; G. 147, n. 1.

- ἴτω δίκαια φανερόν ἴτω ξιφηφόρος  
 φονεύουσα λαϊμῶν διαμπὰξ  
 1015 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος  
 τόκον γηγενῇ.

- φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν  
 δράκων ἢ πυριφλέγων  
 ὀράσθαι λέων.  
 1020 ἴθ', ὦ Βάκχε, θηραγρεντᾷ Βακχᾶν  
 γελῶντι προσώπῳ περίβαλε  
 βρόχον ἐπὶ θανάσιμον  
 ἀγέλαν πεσόντι τὰν Μαινάδων.

## ΑΓΓΕΛΟΣ.

- ὦ δῶμ' ὃ πρὶν ποτ' ἠντύχεις ἂν Ἑλλάδα,  
 1025 Σιδωνίου γέροντος, ὃς τὸ γηγενὲς  
 δράκοντος ἔσπειρ' ὄφεος ἐν γύαις θέρος,  
 ὥς σε στεναίω, δοῦλος ὦν μὲν, ἀλλ' ὅμως.  
 [χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν.]

1012 ff. Upon the Ephymnion, see on 897.

1017. ταῦρος: as a bull. See on 100. Nonnos (*Dionys.* xi. 43 ff.) describes the god as taking the form of the serpent, the lion, and other animals. See *Intro.* p. 11.

1019. ὀράσθαι: the act., as above in *ἰδεῖν*, is generally used in this idiom. *H.* 952 a; *G.* 261, 2, *Rem.*

1020 ff. The text is uncertain; as it stands, construe, γελῶντι προσώπῳ (dat. of manner) περίβαλε βρόχον θηραγρεντᾷ Βακχᾶν πεσόντι ἐπὶ θανάσιμον ἀγέλαν, i.e. τὰν Μαινάδων.—θηραγρεντᾷ Βακχᾶν: the pursuer of the Bacchantes.—βρόχον: explained by πεσόντι... Μαινάδων.—πεσόντι ἐπὶ κτλ.: lit. when he attacks, i.e. let him attack a deadly

band.—θανάσιμον: contains the leading idea.

1024-1392. THE EXODOS. The unfolding of the denouement begins with the messenger's tidings.

1026. δράκοντος ὄφεος: dragon. Upon the tautology, cf. 1365, ὄρνιν κύκνον, *Iph. T.* 1089, ὄρνις ἀλκυών, *Hom. Il.* v. 783, συστὶ κάπροις, *ibid.* xvii. 389, ταύροιο βοός. Cf. also the *Schol.* on *Or.* 479, γένος μὲν ὃ ὄφεις, εἶδος δὲ ὃ δράκων.—ἐν γύαις: superfluous after γηγενές. Cf. *Phoen.* 668, γαπετεῖς δικῶν ὀδόντας εἰς βαθυσπόρους γύας.

1027. ἀλλ' ὅμως: cf. *Ar. Acharn.* 956, πάντως μὲν οἴσεις οὐδὲν ὀγιές, ἀλλ' ὅμως.

1028. The line is interpolated from *Med.* 54, where it is followed by κακῶς πίνοντα, requisite to the sense.

ΧΟΡΟΣ.

τί δ' ἔστω; ἐκ Βακχῶν τι μὴνύεις νέον;

ΑΓΓΕΛΟΣ.

1030 Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.

ΧΟΡΟΣ.

ἄναξ ὦ Βρόμιε· θεὸς φαίνει μέγας.

ΑΓΓΕΛΟΣ.

πῶς φής; τί τοῦτ' ἔλεξας; ἢ ἐπὶ τοῖς ἐμοῖς  
χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

ΧΟΡΟΣ.

εὐάζω ξένα μέλεσι βαρβάροις·  
1035 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσω.

ΑΓΓΕΛΟΣ.

Θήβας δ' ἀνάνδρους ὧδ' ἄγεις \* \* \* \* ;

ΧΟΡΟΣ.

ὁ Διόνυσος ὁ Διὸς παῖς, οὐ Θήβαι  
κράτος ἔχουσ' ἐμόν.

ΑΓΓΕΛΟΣ.

συγγνωστὰ μέν σοι, πλήν ἐπ' ἐξειργασμένοις

1030. παῖς πατρός: a common form of expression where the character of the father is thought of. Cf. *Tro.* 723, λέξας ἀρίστου παῖδα μὴ τρέφειν πατρός, also *Soph. El.* 341, 365, *Phil.* 3. The idea here is, "the child of so illustrious a father as Echion."

1031. The dochmiac rhythm is appropriate to the excitement into which the Chorus are thrown by the news of Pentheus's death. The same rhythm is continued in 1034-5, 1037-8, 1041-2.

1034. ξένα: fem.—βαρβάροις: ξένους.

1036. There seems to be a lacuna here covering the end of this verse and perhaps also another verse.—ἀνάνδρους ὧδε: i.e. to such a degree that it will endure this contempt of its prince; some such thought as this may have been expressed in the words that followed. Cf. *Soph. O. C.* 917, καὶ μοι πόλιν κένανδρον ἢ δούλην τινὰ ἔδοξας εἶναι, καὶ μ' ἴσον τῷ μηδενί.—ἄγεις: *thinkest.*

1038. ἐμόν: *over me.* H. 694; G. 147, n. 1.



1040 κακοῖσι χαίρειω, ὦ γυναῖκες, οὐ καλόν.

## ΧΟΡΟΣ.

ἔννεπέ μοι, φράσον, τίνι μόρῳ θνήσκει  
ἄδικος ἄδικά τ' ἐκπορίζων ἀνὴρ;

## ΑΓΓΕΛΟΣ.

- ἐπεὶ θεράπνας τῆσδε Θηβαίας χθονὸς  
λιπόντες ἐξέβημεν Ἀσωποῦ ῥοάς,  
1045 λέπας Κιθαιρώνειον εἰσεβάλλομεν  
Πενθεύς τε καὶ γώ, δεσπότη γὰρ εἰπόμεν,  
ξένος θ' ὃς ἡμῖν πομπὸς ἦν θεωρίας.  
πρῶτον μὲν οὖν ποιηρὸν ἵζομεν νάπος,  
τά τ' ἐκ ποδῶν σιγῇλὰ καὶ γλώσσης ἄπο  
1050 σῶζοντες, ὥς ὀρῶμεν οὐχ ὀρώμενοι.  
ἦν δ' ἄγκος ἀμφίκρημνον, ὕδασι διάβροχον,  
πεύκαισι συσκιάζον, ἔνθα Μαανάδες  
καθῆντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.  
αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα  
1055 κισσῷ κομήτην αὖθις ἐξανέστεφον,  
αἱ δ' ἐκλιπούσαι ποικίλ' ὥς πῶλοι ζυγά,

1043. θεράπνας: abodes. — χθονός: see on 664.

1044. ἐξέβημεν: trans. H. 712 c.

1045. λέπας: see on 677.

1048. ἵζομεν: the poets sometimes use ἵζω, θάσσω, ἤμαι, and similar verbs as trans. Cf. Aesch. Ag. 183, σέλημα ἡμένων, Soph. Aj. 249, ζυγὸν ἱζόμενον. H. 712 b.

1049 f. τὰ . . . σῶζοντες: with noiseless foot and silent tongue, more lit. keeping silent the sound from foot and tongue.

1052. συσκιάζον: casting thick shade, said poetice of the place.

1055. κισσῷ: commonly construed with κομήτην, but better with ἐκλελοιπότα, since the latter by itself can hardly suggest the appropriate meaning. Translate, *which had lost its crown of ivy*, lit. *wanting in respect to ivy*. For the dat. instead of the gen., cf. Thuc. vi. 69, προθυμῇ ἐλλειπείς. — κομήτην ἐξανέστεφον: were wreathing with a garland, lit. so that it was garlanded.

1056. ὡς πῶλοι κτλ.: cf. Or. 44, δεινῶν ἀπο πηδᾶ δρομαῖος, πῶλος ὡς ἀπὸ ζυγοῦ. — ἐκλιπούσαι: to be joined with πῶλοι, as the text stands; and the

βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.

- Πενθεὺς δ' ὁ τλήμων θήλυν οὐχ ὀρῶν ὄχλον  
 ἔλεξε τοιάδ'· ὦ ξέν' οὐ μὲν ἔσταμεν,  
 1060 οὐκ ἐξικνούμαι Μαινάδων ὅποι μόθων·  
 ὄχθον δ' ἐπεμβὰς ἡ ἐλάτην ὑφαύχενα  
 ἴδοιμ' ἂν ὀρθῶς Μαινάδων αἰσχρορργίαν.  
 τοῦντεῦθεν ἦδη τοῦ ξένου θέαμ' ὀρῶ·  
 λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον  
 1065 κατῆγεν, ἦγεν, ἦγεν εἰς μέλαν πέδον·  
 κυκλοῦτο δ' ὥστε τόξον ἡ κυρτὸς τροχὸς  
 τόνρῳ γραφόμενος περιφορὰν ἐλικοδρόμον·  
 ὡς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγαν  
 ἔκαμπτεν εἰς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.  
 1070 Πενθέα δ' ἰδρύνσας ἐλατίνων ὄζων ἐπι,  
 ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω  
 ἀτρέμα, φυλάσσω μὴ ἀναχαιτίσειέ νιν.

thought seems to be that some of the Maenads are bounding along answering one another with bacchic songs, just as colts spring from the yoke, neighing to one another. It is not improbable, however, that a verse has fallen out. — ποικίλα ζυγά: the epithet is used as in the Homeric ἄρματα ποικίλα, *Il.* v. 239.

1060. Construe, οὐκ ἐξικνούμαι (*sc.* ὀφθαλμοῖς) ὅποι μόθων Μαινάδων, *sc.* ἐστὶ, "I cannot see the place where the Maenads are holding their dance." — μόθων: a coarse dance, according to the Schol. on *Ar. Eq.* 697.

1063. θέαμα: a wondrous sight. *Cf.* 760.

1064. οὐράνιον: in the sense of οὐρανόμηκες. *Cf.* *Tro.* 1087, τείχεα Κυκλώπι' οὐράνια.

1065. κατῆγεν *κτλ.*: the force of the preposition extends to the following verbs. *Cf.* *Hec.* 107, ἀπωλέσας

ῥέσασατε, *Med.* 1252, κατίδεν' ἴδετε. — The repetition of the verb pictures the gradual bending of the tree.

1066 f. ὥστε . . . ἐλικοδρόμον: like a bow, or rounded wheel whose encircling outline is marked off with the compasses, *lit. marked off as to its outline.* *Cf.* *Frg.* 385, where the letter Theta is described as follows: κύκλος τις ὡς τόνροισιν ἐκμετρούμενος, οὗτος δ' ἔχει σημεῖον ἐν μέσῳ σαφές. This use of περιφορὰ for περιφέρεια does not seem to occur elsewhere, and in so far is against the reading ἐλικοδρόμον adopted in the text.

1068. ὡς *κτλ.*: the thought of the principal sentence is taken up again after the comparison, as in the Homeric similes. For other traces of the epic style in the ἀγγελικαὶ ῥήσεις, see on 1056, 100.

1072. ἀτρέμα: gently, slowly. — ἀναχαιτίσει: in strict use said of a horse

- ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἔστηρίζετο  
 ἔχουσα νώτοις δεσπότην ἐφήμενον.  
 1075 ὦφθη δὲ μᾶλλον ἢ κατεῖδε Μαινάδας·  
 ὅσον γὰρ οὐπω δῆλος ἦν θάσσω ἀνω,  
 καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,  
 ἐκ δ' αἰθέρος φωνή τις, ὥς μὲν εἰκάσαι  
 Διόνυσος, ἀνεβόησεν· ὦ νεάνιδες,  
 1080 ἄγω τὸν ὑμᾶς κάμει τὰμά τ' ὄργια  
 γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθέ νυν.  
 καὶ ταῦθ' ἄμ' ἡγόρευε καὶ πρὸς οὐρανὸν  
 καὶ γαῖαν ἑστήριξε φῶς σεμνοῦ πυρός.  
 σίγησε δ' αἰθήρ, σίγα δ' εὐλείμος νάπη  
 1085 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.  
 αἰ δ' ὥσιν ἡχὴν οὐ σαφῶς δεδεγμέναι  
 ἔστησαν ὀρθὰ καὶ διήνεγκαν κόρας.  
 ὁ δ' αὖθις ἐπεκέλευσεν· ὥς δ' ἐγνώρισαν  
 σαφῇ κελευσμὸν Βακχίου Κάδμου κόραι,  
 1090 ᾗξαν πελείας ὠκύτηγ' οὐχ ἥσσονες,  
 [ποδῶν ἔχουσαι συντόνοις δρομήμασι]

that rears and throws its rider. The figure is continued in 1074, *νώτοις*.

1073. *And it rose upright high into the air.* — *ὀρθόν*: not strictly applicable to *αἰθέρα*, but repeated in the sense of *rising straight up*, to intensify the picture of Pentheus's elevation.

1076. *ὅσον οὐπω*: *scarcely*. H. 1035 b; Kühn. 555, A 7.

1077. *καί*: where the English idiom uses *when*, a common const. Cf. 1082, Soph. *Ant.* 1186, *τυγχάνω κληῖρα χαλῶσα, καί με φθόγγος βάλλει*.

1078. *φωνή τις*: cf. *Iph. T.* 1385, *ναὸς δ' ἐκ μέσης ἐφθέγγετο βοή τις*, Soph. *O. T.* 1623, *φθέγμα δ' ἐξαίφνης τινὸς θάβεν*.

1079. *Διόνυσος*: instead of *Διονύσου* with an implied *φωνή*. Cf. *H. F.* 1002, *ἦλθεν εἰκὼν, ὡς δρᾶν ἐφαίνετο, Παλλὰς*. — *νεάνιδες*: doubtless applicable to the most of the Theban bachelors, though not to their leader, Agaue.

1081. *γέλων*: pred. with *ὑμᾶς*... ὄργια. Cf. Hdt. III. 29, *γέλωτα ἐμὲ θήσεσθε*.

1087. *ἔστησαν ὀρθά*: sc. *τὰ ὤτα*, *pricked up their ears*. Cf. Soph. *El.* 27, *ὀρθὸν οὖς ἵστησιν*.

1090. *πελείας* κτλ.: cf. Soph. *O. C.* 1081, *ἀελλαία ταχύρρωστος πελείας*.

1091. This verse might be construed here, if *ἥσσονα* be substituted

- μήτηρ Ἀγαυή σύγγονοί θ' ὁμόσποροι  
 πᾶσαι τε Βάκχαι· διὰ δὲ χειμάρρου νάπης  
 ἀγμῶν τ' ἐπήδων θεοῦ πνοαῖσιν ἔμμανεῖς.  
 1095 ὥς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον,  
 πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους  
 ἔρριπτον, ἀντίπυργον ἐπιβάσαι πέτραν,  
 ὅζοισί τ' ἐλατίνοισιν ἤκοντίζετο·  
 ἄλλαι δὲ θύρσους ἴεσαν δι' αἰθέρος  
 1100 Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἤνυτον.  
 κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων  
 καθήστο τλήμων, ἀπορία λελημμένος.  
 τέλος δὲ δρυῖνοις συντριανοῦσαι κλάδοις  
 ῥίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.  
 1105 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,  
 ἔλεξ' Ἀγαυή· φέρε, περιστᾶσαι κύκλω  
 πτόρθου λάβεσθε, Μαινάδες, τὸν ἀμβάτην  
 θῆρ' ὥς ἔλωμεν, μηδ' ἀπαγγέλιθ θεοῦ  
 χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα

for ἡσσονες, or τρέχουσαι for ἔχουσαι.  
 It is, however, quite superfluous.

1096. αὐτοῦ: gen. with ἔρριπτον, as  
 with verbs of aiming at. Cf. 1099,  
 ἴεσαν Πενθέως.—κραταιβόλους: nearly  
 equiv. to κραταιῶς. Instead of an  
 adverb the poets often join to the  
 subj. or obj. an adj. formed by com-  
 position with the stem of the verb, or  
 that of a synonymous verb. Cf. 1111,  
 χαμαιπετὴς πίπτει, Med. 277, πανώλης  
 ἀπόλλυμαι.

1097. ἀντίπυργον: towering oppo-  
 site. Cf. Aesch. Eum. 687, πόλιν τήνδ'  
 ὑπίπυργον ἀντεπύργωσαν, i.e. reared the  
 fortress of the Areopagus over against  
 the Acropolis.

1098. ἤκοντίζετο: lit. was aimed at.  
 The subj. is Pentheus. For a similar  
 change of subj. cf. 1124.

1100. στόχον δύστηνον: a pitiable  
 aim. See on 9.—οὐκ ἤνυτον: did not  
 accomplish, sc. their object.

1101. κρεῖσσον ὕψος τῆς προθυμίας:  
 cf. Aesch. Ag. 1376, ὕψος κρεῖσσον ἐκ-  
 πηδήματος.—τῆς προθυμίας: sc. τῶν  
 Βακχῶν. Pentheus sat so high, that  
 the bacchantes in spite of their most  
 eager efforts could not reach him.

1102. λελημμένος: rare for εἰλημμέ-  
 νος. Cf. Ion, 1113, Cycl. 433. Kühn.  
 343.

1103. συντριανοῦσαι: shivering in  
 pieces, lit. with the trident. See on 348.

1104. ἀσιδήροις μοχλοῖς: repeats  
 δρυῖνοις κλάδοις, expressing wonder at  
 the deed of the bacchantes.

1109. μυρίαν χέρα: cf. Tro. 1163,  
 μυρίον χερῶς, Phoen. 441, μυρίαν λόγχην.

- 1110 προσέθεσαν ἐλάτῃ κᾶξάνεσπασαν χθονός.  
 ὑψοῦ δὲ θάσσω· ὑπόθεν χαμαιπετῆς  
 πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι  
 Πενθεύς· κακοῦ γὰρ ἐγγὺς ὦν ἐμάνθανε.  
 πρώτη δὲ μήτηρ ἤρξεν ἱερία φόνον
- 1115 καὶ προσπίτνει νιν· ὃ δὲ μίτραν κόμης ἄπο  
 ἔρριψεν, ὥς νιν γνωρίσασα μὴ κτάνοι  
 τλήμων Ἀγαυή, καὶ λέγει παρηίδος  
 ψαύων· ἐγὼ τοι, μήτερ, εἰμὶ παῖς σέθεν  
 Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·
- 1120 οἴκτειρε δ' ὦ μήτέρ με μηδὲ ταῖς ἐμαῖς  
 ἁμαρτίαισι σπέρμα σὸν κατακτάνης.  
 ἧ δ' ἀφρὸν ἐξείεῖσα καὶ διαστρόφους  
 κόρας ἐλίσσουσ', οὐ φρονούσ' ἅ χρη φρονεῖν,  
 ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.
- 1125 λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα,  
 πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος  
 ἀπεσπάραξεν ὦμον, οὐχ ὑπὸ σθένους,  
 ἀλλ' ὃ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.  
 Ἰνῶ δὲ τὰπὶ θάτερ' ἐξεργάζετο
- 1130 ῥῆγνῦσα σάρκας, Αὐτονόῃ τ' ὄχλος τε πᾶς  
 ἐπεῖχε Βακχῶν· ἦν δὲ πᾶσ' ὁμοῦ βοή,  
 ὃ μὲν στενάζων ὅσον ἐτύχανεν πνέων,

1114. *ἱερία*: as priestess, with reference to the sacrifice which she offers to Dionysos in killing Pentheus. Cf. 1246.

1120. *οἴκτειρε δ' ὦ μήτέρ με*: upon the order, cf. 1381, *Hec.* 432, *κόμης* Ὀδυσσεύ με.

1124. *ἔπειθε*: the subj. is Pentheus.

1126. *ἀντιβᾶσα*: pressing her foot against.

1129. *τὰπὶ θάτερ' ἐξεργάζετο*: lit.

performed the task upon the other side. Cf. Ovid, *Met.* iii. 722, *dextramque precantis abstulit*; Inoo lacerata est altera raptu.

1131. *ἐπεῖχε*: sc. αὐτῶν, pressed upon him. — *πᾶσα βοή*: every kind of cry, explained by what follows.

1132. *ὃ μὲν στενάζων*: as if *ἐβόων* had been used in the preceding clause, while the corresponding member, αὐτὸς ἡλδάζων, changes to the independent

- αἶ δ' ἡλάαζον. ἔφερε δ' ἡ μὲν ὠλένην,  
 ἡ δ' ἶχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ  
 1135 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη  
 χεῖρας διεσφαίριζε σάρκα Πενθέως.  
 κείται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις  
 πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φόβῳ,  
 οὐ ῥάδιον ζήτημα· κράτα δ' ἄθλιον,  
 1140 ὅπερ λαβοῦσα τυγχάνει μήτηρ χερσῶν,  
 πῆξας' ἐπ' ἄκρον θύρσον ὡς ὀρεστέρου  
 φέρει λέοντος διὰ Κιθαιρῶνος μέσου,  
 λιποῦσ' ἀδελφὰς ἐν χοροῖσι Μαινάδων.  
 χωρεῖ δὲ θήρα δυσπότημῳ γαυρουμένη  
 1145 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον  
 τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας,  
 τὸν καλλίνικον, ἡ δάκρυα νικηφορεῖ.  
 ἐγὼ μὲν οὖν τῇδ' ἐκποδὼν τῇ ξυμφορᾷ  
 ἄπειμι, Ἀγαίην πρὶν μολεῖν πρὸς δώματα.  
 1150 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν  
 κάλλιστον· οἶμαι δ' αὐτὸ καὶ σοφώτατον  
 θηητοῖσιν εἶναι κτῆμα τοῖσι χρωμένοις.

const. Cf. Heracl. 39, δυοῖν γερόντοι  
 δὲ στρατηγεῖται φυγή· ἐγὼ μὲν ἀμφὶ  
 τοῖσδε καλχαίνων τέκνοις, ἡ δ' αὖ τὸ  
 θῆλυ γένος σφίξει.

1134. ἶχνος: foot. — αὐταῖς: see on  
 946.

1135. πλευραὶ: ribs. The bacchantes  
 laid bare the ribs by tearing off  
 the flesh.

1137. χωρὶς: scattered.

1138. βαθυξύλῳ: instead of βαθυ-  
 ξύλου. See on βοτρυνώδη, 534.

1144. Cf. Accius, Bacch. Frg. xvii.  
 quanta in venando adfecta  
 est laetitudine.

1146 f. τὸν . . . καλλίνικον: see on  
 725. — ἡ κτλ.: she who wins but tears  
 as the victor's prize.

1148. ξυμφορᾷ: for the case, cf.  
 Supp. 1113, ἐκποδὼν εἶναι νέοις, Or.  
 548, τοῖς λόγοισιν ἐκποδῶν. The const.  
 in its origin is the dat. of interest.

1151. αὐτό: i.e. τὸ σωφρονεῖν κτλ.

1152. τοῖσι χρωμένοις: sc. αὐτῷ, i.e.  
 τῷ σωφρονεῖν κτλ. For the meaning  
 of χρωμένοις, cf. 431. — The messenger  
 withdraws.

1153–1167. The Chorus break out  
 into exultation over the triumph of  
 Dionysos, but are interrupted by the

## ΧΟΡΟΣ.

- ἀναχορεύσωμεν Βάκχιον,  
 ἀναβοάσωμεν ξυμφορὰν  
 1155 τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,  
 ὃς τὰν θηλυγενῇ στολὰν  
 νάρθηκά τε πιστὸν Ἄιδαν  
 ἔλαβεν εὐθυρσον,  
 ταῦρον προηγητήρα συμφορᾶς ἔχων.  
 1160 Βάκχαι Καδμείαι,  
 τὸν καλλίνικον κλεινὸν ἐξεπράξατε  
 εἰς γόνον, εἰς δάκρυα.  
 καλὸς ἀγών, ἐν αἵματι στάζουσιν  
 χέρα περιβαλεῖν τέκνου.  
 1165 ἀλλ' εἰσορῶ γὰρ εἰς δόμους ὀρμωμένην  
 Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις  
 ὄσσοις, δέχεσθε κῶμον εὐίου θεοῦ.

entrance of Agaue. Verses 1165-7 are spoken by the Coryphaeus.

1156. *θηλυγενῇ*: equiv. to *θήλειαν*. The composition with *-γενής*, as with *-ειδής*, *-ώδης*, *-ήρης*, often merely serves to give the word a fuller sound, a favorite feature in the style of the Tragedies.

1157 f. *νάρθηκα εὐθυρσον*: the shape *ly thyrsus*. Cf. *Hipp.* 773, *εὐδοξος φάμα*, *Med.* 200, *δαίτες εὐδαιπνοι*, *H. F.* 689, *εὐπαις γόνος*, a form of expression, common with Euripides, in which the last part of the compound is redundant. See on *κραταιβόλους*, 1096. — *πιστὸν Ἄιδαν*: app. to *νάρθηκα*, and commonly translated *certain death*; but the text seems to be incorrect. *Βιστονίδων* (an epithet of the bacchantes, cf. *Hor. Carm.* ii. 19, 20) has been proposed.

1159. Cf. 920, 1017.

1161 f. *τὸν καλλίνικον . . . εἰς γόνον*: ye have made the victorious god (cf. 1147) glorious in wailing, i.e. in the destruction of his enemies.

1163 f. The text is doubtless corrupt. As it stands, construe, *περιβαλεῖν τέκνου χέρα στάζουσιν ἐν αἵματι (αὐτοῦ)*. The dat. is the usual const. with *περιβαλεῖν*, but the gen. may be defended by the Homeric phrases, *Il.* i. 393, *περίσχεο παιδὸς*, v. 21, *περιβῆναι ἀδελφεοῦ*.

1166. *ἐν*: cf. *H. F.* 932, *ἐν στροφαῖσιν ὀμμάτων*.

1167. *κῶμον*: revel, said in irony of Agaue's exultant entrance with the sign of the god's triumph. — *εὐίου θεοῦ*: cf. 157.

1168-1215. Agaue enters bearing the blood-stained head of Pentheus.

Ἀσιάδες Βάκχαι,

ΑΓΑΘΗ.

Στροφή.

ΧΟΡΟΣ.

τί μ' ὀροθύνεις ὦ;

ΑΓΑΘΗ.

φέρομεν ἐξ ὄρεος

1170 ἔλικά νεότομον ἐπὶ μέλαθρα,  
μακάριον θήραν.

ΧΟΡΟΣ.

ὀρῶ καί σε δέξομαι σύγκωμον.

ΑΓΑΘΗ.

ἔμαρψα τόνδ' ἄνευ βρόχων  
λέοντος — υ υ — νέον Ἴνιν,

1175 ὡς ὀρᾶν πάρα.

In what follows, the poet unfolds the tragic Peripetia (ἔστι δὲ περιπέτεια μὲν ἢ εἰς τὸ ἐναντίον τῶν πραττομένων μεταβολή, Arist. *Poet.* 11, 1) which was foreshadowed in the words, δάκρυα νικηφορεῖ, 1147. — The dialogue between the Chorus and Agaue is at first an excited Kommos (1168–1199) chiefly in the dochmiac rhythm, but in 1200 ff. it becomes calmer and changes to the iambic trimeter.

1168. ὀροθύνεις: an epic word, but found also in Aesch. *Prom.* 200.

1169 ff. Plutarch in the Life of Crassus tells the following story touching this passage. After the consul in his expedition against the Parthians had been defeated and slain, his head was cut off and sent to the Parthian king, Orodes. Peace had just been brought about between Orodes and the king of Armenia, and at the banquets following, many of the Greek plays were recited, as both

princes were conversant with Greek literature. In the midst of one of these entertainments, and while an actor was reciting from this play the parts relating to Agaue, the head of Crassus was thrown in. The actor immediately caught up the head, and assuming the frenzy of a bacchante, rendered these words, φέρομεν . . . θήραν. This so pleased the listeners, that he went on till he came to the words, ἐμὸν τὸ γέρας, when Promaxaithres, who had slain Crassus, sprang up and claimed that the head was his prize rather than the actor's.

1170. ἔλικά νεότομον: by the *fresh-cut twig* Agaue means the head of Pentheus, which takes the place of the ivy-wreath, as the ornament of the thyrsus.

1174. λέοντος Ἴνιν: cf. Aesch. *Ag.* 717, ἔθρεψεν λέοντος Ἴνιν, also below, 1190, λεοντοφυῖ. — οὐριβδά (cf. 1141, ὀρεστέρου) may have fallen out.



πόθεν ἐρημίας;  
ΧΟΡΟΣ.

Κιθαιρῶν  
ΑΓΑΘΗ.

ΧΟΡΟΣ.  
τί Κιθαιρῶν;

ΑΓΑΘΗ.  
κατεφόνευσέν νιν.

ΧΟΡΟΣ.  
τίς ἄ βαλοῦσα πρώτα;

ΑΓΑΘΗ.  
ἐμὸν τὸ γέρας.

ΧΟΡΟΣ.  
1180 μάκαιρ' Ἀγαυή

ΑΓΑΘΗ.  
κληζόμεθ' ἐν θιάσοις.

ΧΟΡΟΣ.  
τίς ἄλλα;

ΑΓΑΘΗ.  
τὰ Κάδμου

ΧΟΡΟΣ.  
τί Κάδμου;

ΑΓΑΘΗ.  
γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τοῦδ'  
ἔθιγε θηρός.

1176. πόθεν ἐρημίας: sc. ἐμαρψας.

1177. τί Κιθαιρῶν: Κιθαιρῶν? Lit. Why say Κιθαιρῶν? τί is used thus when the word of another is repeated with surprise. Cf. Phoen. 1726, τί τλάς,

which the Schol. explains, τί λέγεις τοῦτο τὸ τλάς; cf. also Iph. A. 460, τί παρθένον, Alc. 807, τί ζῶσαν, and below 1181, τί Κάδμου, 1184, τί μετέχω.

1181. τίς ἄλλα (fem.): sc. ἔβαλεν.

ΧΟΡΟΣ.

εὐτυχεῖς τᾷδ' ἄγρᾱ.

ΑΓΑΘΗ.

μέτεχέ νυν θοΐνας.

Ἀντιστροφή.

ΧΟΡΟΣ.

τί μετέχω, τλάμων;

ΑΓΑΘΗ.

1185 νέος ὁ μόσχος ἄρ-  
τι γένυν ὑπὸ κόρυθ' ἀπαλότριχα  
κατάκομον θάλλει.

ΧΟΡΟΣ.

πρέπει γ' ὥστε θῆρ ἄγρηνλος φόβῃ.

ΑΓΑΘΗ.

ὁ Βάκχιος κυναγέτας  
1190 σοφὸς σοφῶς ἀνέπηλ' ἐπὶ θήρᾳ  
τοῦδε Μαινάδας.

ΧΟΡΟΣ.

ὁ γὰρ ἀναξ ἀγρεύς.

ΑΓΑΘΗ.

ἐπαινεῖς;

ΧΟΡΟΣ.

τί δ'; ἐπαινῶ.

ΑΓΑΘΗ.

τάχα δὲ Καδμεῖοι

1185 ff. *The whelp is young, and below the flowing hair of his head his cheeks are just blooming with soft down. The man and the beast are confused in Agaue's disordered fancy. — γένυν ἀπαλότριχα θάλλει*: lit. *is blooming as to his downy cheek*. — *κόρυθα*: used figuratively of the hair of the head. — This passage is imitated by Accius,

*Bacch. Frg. viii. ei languo flora nunc demum irrigat genas.*

1188. *πρέπει ὥστε*: *he is like*. Cf. Soph. *El.* 664, *πρέπει ὡς τύραννος εἰσορᾶν*. — *φόβῃ*: dat. of respect.

1193. *τί δ'*; *ἐπαινῶ*: the Chorus reflect (*τί δέ*) before expressing approval.

1194. *Καδμεῖοι*: sc. *ἐπαινέσονται*.

ΧΟΡΟΣ.

1195 καὶ παῖς γε Πενθεὺς ματέρ'

ΑΓΑΘΗ.

ἐπαινέσεται

ΧΟΡΟΣ.

λαβοῦσαν ἄγραν

ΑΓΑΘΗ.

τάνδε λεοντοφυῆ

ΧΟΡΟΣ.

περιστὰν

ΑΓΑΘΗ.

περισσῶς.

ΧΟΡΟΣ.

ἀγάλλει;

ΑΓΑΘΗ.

γέγηθα

μεγάλα μεγάλα καὶ  
φανερὰ τᾷδε γῆ

ΧΟΡΟΣ.

κατειργασμένα.

ΧΟΡΟΣ.

1200 δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον  
ἀστοῖσιν ἄγραν ἣν φέρουσ' ἐλήλυθας.

1195. καὶ παῖς κτλ.: uttered in irony like καλὸς ἀγών, 1163. The Chorus in their revengefulness toward Pentheus seem to have no pity for the woe of his mother.

1196. τάνδε λεοντοφυῆ: sc. λαβοῦσαν ἄγραν.

1197. περιστὰν (ἄγραν), περισσῶς (λαβοῦσαν): wondrous, in a wondrous way. Both words are understood in

a sense different from that in which they are uttered. Agaue explains her meaning in περισσῶς in 1200.

1199. φανερὰ τᾷδε γῆ: in the sight of this land, i.e. famous throughout this land. — κατειργασμένα: goes with the subj. of γέγηθα and governs μεγάλα κτλ. The Chorus take the word out of the mouth of Agaue.

ΑΓΑΤΗ.

- ὦ καλλίπυργον ἄστν Θηβαίας χθονὸς  
ναίοντες, ἔλθεθ' ὡς ἴδητε τήνδ' ἄγραν,  
Κάδμου θυγατέρες θηρὸς ἣν ἡγρεύσαμεν  
1205 οὐκ ἀγκυλητοῖς Θεσσαλῶν στοχάσμασιν,  
οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσι  
χειρῶν ἀκμαῖσι. κᾶτα κομπάζειν μάτην  
καὶ λογχοποιῶν ὄργανα κτᾶσθαι χρεῶν;  
ἡμεῖς δέ γ' αὐτῇ χειρὶ τόνδε θ' εἶλομεν  
1210 χωρὶς τέ γ' ἀθέρος ἄρθρα διεφορήσαμεν.  
ποῦ μοι πατήρ ὁ πρέσβυς; ἐλθέτω πέλας.  
Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν; αἰρέσθω λαβὼν  
πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσεις,  
ὡς πασσαλεύσῃ κρᾶτα τριγλύφοις τόδε  
1215 λέοντος ὃν πάρεμι θηράσας' ἐγώ.

1204. *θηρός*: dependent upon *ἣν* (ἄγραν).

1205. *ἀγκυλητοῖς*: said of javelins which were hurled with the *ἀγκύλη*. This was a leathern thong which, being wound round the javelin, was suddenly unwound at the moment the weapon was thrown. In this way there was added to the direct motion of the javelin a rotary motion about the longitudinal axis. See Guhl and Koner, *Life of the Greeks and Romans*. — *Θεσσαλῶν*: cf. *Hipp.* 221, *Θεσσαλὸν ὄρπακα*, upon which the Schol. remarks, *Θεσσαλῶν γὰρ εἶρημα τὸ δόρυ*.

1207. *κομπάζειν μάτην*: boast without reason, i.e. over the vanquishing of beasts by arms, when Agaue has accomplished this with unaided hands.

1209 f. *τέ, τέ*: both, and, as if the second clause were *ἄρθρα τε διεφορή-*

*σαμεν* only, and *αὐτῇ χειρὶ* were joined with both clauses. — *ἀθέρος*: the spear-point.

1212. *αἰρέσθω λαβὼν*: let him take and raise. *αἰρεσθαι* is used here in the sense of the active. Cf. *Xen. Hell.* vi. 2, 29, *αἰρόμενος τοὺς ἰστούς*.

1213. *πηκτῶν*: firm. — *κλιμάκων προσαμβάσεις*: lit. steps of the ladders, i.e. ladders. Cf. *Phoen.* 489, *κλιμάκων προσαμβάσεις*, 1173, *κλίμακος προσαμβάσεις*, *Aesch. Theb.* 466, *κλίμακος προσαμβάσεις*.

1214. Cf. *Aesch. Ag.* 578, *θεοῖς λάφυρα ταῦτα τοῖς καθ' ἑλλάδα δόμοις ἐπασσάλευσαν ἀρχαῖον γένος*.

1216–1329. Kadmos enters, followed by attendants who bear upon a bier the fragments of Pentheus's body. Then follows the *anagnorisis*, the recognition leading to the denoue-

## ΚΑΔΜΟΣ.

- ἔπεσθέ μοι φέροντες ἄθλιον βάρος  
 Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος,  
 οὐ σῶμα μόχθων μυρίοις ζητήμασι  
 φέρω τόδ' εὐρὼν ἐν Κιθαιρῶνος πτυχαῖς  
 1220 διασπαρακτόν, κοῦδὲν ἐν ταυτῷ πέδῳ  
 λαβών, ἐν ὕλῃ κείμενον δυσσευρέτῳ.  
 ἦκουσα γάρ του θυγατέρων τολμήματα,  
 ἦδη κατ' ἄστῳ τειχέων ἔσω βεβῶς  
 σὺν τῷ γέροντι Τειρεσίᾳ Βακχῶν πάρα·  
 1225 πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι  
 τὸν κατθανόντα παῖδα Μαινάδων ὕπο.  
 καὶ τὴν μὲν Ἀκταίων' Ἀρισταίῳ ποτὲ  
 τεκούσαν εἶδον Αὐτονόην Ἰνώ θ' ἅμα  
 ἔτ' ἀμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας,  
 1230 τὴν δ' εἶπέ τίς μοι δεῦρο βακχείῳ ποδὶ  
 στείχειν Ἀγαύην, οὐδ' ἄκραντ' ἠκούσαμεν·  
 λεύσσω γὰρ αὐτήν, ὅψιν οὐκ εὐδαίμονα.

## ΑΓΑΥΗ.

πάτερ, μέγιστον κομπάσαι πάρεστί σοι,

1216. **ἄθλιον βάρος**: cf. Soph. *El.* 1140, where Electra uses the same expression of the ashes of Orestes.

1218. **μόχθων μυρίοις ζητήμασι**: with many a weary search. The gen. expresses quality. Cf. *Iph. A.* 1230, *πόνων τιθνηοὺς ἀποδιδοῦσα τροφάς*, Aesch. *Prom.* 900, *δυσπλάνοις ἀλατείαις πόνων*, Soph. *El.* 19, *μέλαινα ἄστρον εὐφρόνη*.

1221. Wecklein regards the line as added, unnecessarily, to supplement οὐδὲν ἐν ταυτῷ πέδῳ. Most editors, however, retain it. — **δυσσευρέτῳ**: hard to find the way through, impenetrable. Others explain it, in which a thing is

hard to find. Either interpretation is forced. Reiske suggests *δυσεύρετον* referring to σῶμα.

1227 f. Cf. 229 f.

1229. **ἄθλιας**: expressing the feeling awakened by the sight of the οἰστροπλήγας.

1230. **βακχείῳ ποδὶ**: i.e. with the frenzied step of the Bacchic reveler.

1232. **ὅψιν**: see on 9. Cf. *Or.* 725, *εἰσορῶ τόνδε φίλτατον βροτῶν στείχοντα, ἠδείαν ὅψιν*.

1233. **μέγιστον**: equiv. to μέγιστον κόμπων. Cf. the expressions μέγα, and μεγάλα λέγειν, φρονεῖν, etc.

- πάντων ἀρίστας θυγατέρας σπείραι μακρῶ  
 1235 θνητῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ,  
 ἥ τὰς παρ' ἱστοῖς ἐκλιπούσα κερκίδας  
 εἰς μείζον ἤκω, θήρας ἀγρεύειν χεροῖν.  
 φέρω δ' ἐν ὠλέναισιν, ὥς ὄρᾱς, τάδε  
 λαβοῦσα τάριστεῖα, σοῖσι πρὸς δόμοις  
 1240 ὥς ἂν κρεμασθῇ· σὺ δὲ πάτερ δέξαι χεροῖν·  
 γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι  
 κάλει φίλους εἰς δαῖτα· μακάριος γὰρ εἶ,  
 μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

## ΚΑΔΜΟΣ.

- ὦ πένθος οὐ μετρητὸν οὐδ' οἶόν τ' ἰδεῖν,  
 1245 φόνον ταλαίναις χερσὶν ἐξειργασμένων.  
 καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν  
 ἐπὶ δαῖτα Θήβας τάσδε κἀμὲ παρακαλεῖς.  
 οἷμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν·  
 ὥς ὁ θεὸς ἡμᾶς ἐνδίκως μέν, ἀλλ' ἄγαν  
 1250 Βρόμιος ἄναξ ἀπώλεσ' οἰκείους γεγώς.

## ΑΓΑΤΗ.

- ὥς δύσκολον τὸ γῆρας ἀνθρώποις ἔφν  
 ἐν τ' ὄμμασι σκυθρωπόν. εἴθε παῖς ἐμὸς  
 εὐθηρὸς εἴη, μητρὸς εἰκασθεὶς τρόποις,  
 ὅτ' ἐν νεανίαισι Θηβαίοις ἄμα  
 1255 θηρῶν ὀριγνῶτ'. ἀλλὰ θεομαχεῖν μόνον

1245. ἐξειργασμένων: sc. ἐμῶν, the const. and in part the words of 1243, being repeated to set the real deed in strong contrast with the supposed deed; since it is murder (and not the deed you fancy) that you have wrought. The subj. of the partic. is often omitted when the context suggests it. H. 972 a; G. 278, n.

1248. κακῶν μὲν πρῶτα σῶν: instead of the usual order, κακῶν πρῶτα μὲν σῶν.

1254. ἐν, ἄμα: for the redundancy, cf. *Ion*, 717, πηδᾷ ἄμα σὺν Βάκχαις.

1255. ὀριγνῶτο: the mode is assimilated to that of the leading verb. H. 919 a; G. 235, 1.

οἷός τ' ἐκεῖνος. νουθετητέος, πάτερ,  
σουστίν. τίς αὐτὸν δεῦρ' ἂν ὄψιν εἰς ἐμὴν  
καλέσειεν, ὥς ἴδῃ με τὴν εὐδαίμονα;

ΚΑΔΜΟΣ.

φεῦ φεῦ· φρονήσασαι μὲν οἷ' ἐδράσατε,  
1260 ἀλγήσειτ' ἄλγος δεινόν· εἰ δὲ διὰ τέλους  
ἐν τῷδ' αἰὲ μενεῖτ' ἐν ᾧ καθέστατε,  
οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.

ΑΓΑΤΗ.

τί δ' οὐ καλῶς τῶνδ' ἦ τί λυπηρῶς ἔχει;

ΚΑΔΜΟΣ.

πρῶτον μὲν εἰς τόνδ' αἰθέρ' ὄμμα σὸν μέθες.

ΑΓΑΤΗ.

1265 ἰδοῦ· τί μοι τόνδ' ἐξυπέλπας εἰσορᾶν;

ΚΑΔΜΟΣ.

ἔθ' αὐτὸς ἦ σοι μεταβολὰς ἔχειν δοκεῖ;

ΑΓΑΤΗ.

λαμπρότερος ἢ πρὶν καὶ διυπετέστερος.

ΚΑΔΜΟΣ.

τὸ δὲ πτοηθὲν τόδ' ἔτι σῇ ψυχῇ πάρα;

1257 f. σουστίν: σοί ἐστιν. — τίς ἂν καλέσειεν: equiv. to a wish. Similarly πῶς ἂν is often used. Cf. *Med.* 97, πῶς ἂν ὀλοίμαν; *Hipp.* 345, πῶς ἂν σὸ μοι λέξειας; H. 870 e.

1263. The question shows that Agaue's reason is already beginning to return.

1264 ff. Kadmos seeks first of all to fix the wandering senses of Agaue, and then by awakening her memory to bring her gradually to full consciousness.

1265. ἰδοῦ: see on 198.

1267. διυπετέστερος: διαυγέστερος (Etym. Magn.), clearer.

ΑΓΑΘΗ.

οὐκ οἶδα τοῦπος τοῦτο, γίγνομαι δέ πως  
1270 ἔννους μετασταθεῖσα τῶν πάρος φρενῶν.

ΚΑΔΜΟΣ.

κλύοις ἂν οὖν τι κάποκρίναι' ἂν σαφῶς;

ΑΓΑΘΗ.

ὥς ἐκλέλησμαι γ' ἅ πάρος εἵπομεν, πάτερ.

ΚΑΔΜΟΣ.

εἰς ποῖον ἦλθες οἶκον ὑμεναίων μέτα;

ΑΓΑΘΗ.

σπαρτῷ μ' ἔδωκα, ὥς λέγουσ', Ἐχίονι.

ΚΑΔΜΟΣ.

1275 τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῷ πόσει;

ΑΓΑΘΗ.

Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνία.

ΚΑΔΜΟΣ.

τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;

ΑΓΑΘΗ.

λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι.

1269 f. If the interruption of the *stichomythia* is not due to the interpolator, it may be designed to mark more vividly the gradual return of Agaue's reason. But see App.

1272. ὥς, γί: *yes, for*, with reference to *σαφῶς*.—In saying that she has forgotten her former words, Agaue expresses her consciousness that her former state is passing away; at the

same time the vagueness of her answer shows that her self-possession is not yet complete.

1273. ὑμεναίων μέτα: *cf.* 380, *μετὰ αὐλοῦ*.

1274. σπαρτῷ: see on 264.—ὥς λέγουσι: with *σπαρτῷ*.

1276. πατρός: *his father*.—κοινωνία: *intercourse*.

1278. In the preceding conversa-



## ΚΑΔΜΟΣ.

σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.

## ΑΓΑΘΗ.

1280 ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν;

## ΚΑΔΜΟΣ.

ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.

## ΑΓΑΘΗ.

ὀρῶ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.

## ΚΑΔΜΟΣ.

μῶν σοι λέοντι φαίνεται προσεικέναι;

## ΑΓΑΘΗ.

οὔκ· ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα.

## ΚΑΔΜΟΣ.

1285 ἥμαγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.

## ΑΓΑΘΗ.

τίς ἔκτανέν νιν; πῶς ἐμὰς ἦλθεν χέρας;

## ΚΑΔΜΟΣ.

δύστην' ἀλήθει', ὥς ἐν οὐ καιρῷ πάρει.

## ΑΓΑΘΗ.

λέγ', ὥς τὸ μέλλον καρδία πῆδημ' ἔχει.

tion Agaue has forgotten the object in her hands, and answers here without looking at it.

1280. φέρομαι: upon the voice, cf. *Cycl.* 87, ἀμφὶ δ' αὐχέσι τεύχη φέρονται.

1285. πρόσθεν ἢ: see on 747.

1286. ἐμὰς ἦλθεν χέρας: upon the acc. cf. *Herac.* 931, χεῖρας ἵεσθαι σέθεν.

1287. ὡς ... πάρει: the moment of Agaue's first shock of horror at beholding the head of her son is no fitting time to tell her of her part in his death.—ἐν οὐ καιρῷ: equiv. to ἀκαίρως. See on 395.

1288. τὸ μέλλον: what is coming, i.e. "what I must hear." The acc. is

ΚΑΔΜΟΣ.

σύ νιν κατέκτας καὶ κασίγνηται σέθεν.

ΑΓΑΤΗ.

1290 ποῦ δ' ὤλετ' ; ἦ κατ' οἶκον ; ἦ ποίοις τόποις ;

ΚΑΔΜΟΣ.

οὔπερ πρὶν Ἀκταίωνα διέλαχου κύνης.

ΑΓΑΤΗ.

τί δ' εἰς Κιθαιρῶν' ἦλθε δυσδαίμων ὄδε ;

ΚΑΔΜΟΣ.

ἐκερτόμει θεὸν σάς τε βακχείας μολών.

ΑΓΑΤΗ.

ἡμεῖς δ' ἐκέϊσε τίνι τρόπῳ κατήραμεν ;

ΚΑΔΜΟΣ.

1295 ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.

ΑΓΑΤΗ.

Διόνυσος ἡμᾶς ὤλεσ', ἄρτι μανθάνω.

ΚΑΔΜΟΣ.

ὔβριν γ' ὕβρισθείς· θεὸν γὰρ οὐχ ἡγείσθῃ νιν.

governed by the trans. phrase πῆδημ' ἔχει. H. 713.

1291. **διέλαχον**: the same as **διεσπᾶσαντο**, 339.

1293. **ἐκερτόμει** κτλ.: these words do not form an appropriate answer to the question; and, further, it is difficult to account for Agaue's question in 1301 after the statement here made. Perhaps **ἐκερτόμει** has dis-

placed **κατασκοπεῖν** οὐ **κατάσκοπος**. Cf. 916, 956, 981. For the const. **ἦλθε κατασκοπεῖν**, he went to spy out, cf. *Med.* 1303, **ἦλθον ἐκσῶσαι**, *Iph. A.* 678, **χώρει ὀφθῆναι**, *Soph. O. C.* 12, **μανθάνειν ἤκομεν**.

1295. **ἐξεβακχεύθη**: in the same sense as **ἐξέμνηνα**, 36.

1297. **ὔβριν**: see on 247.

ΑΓΑΤΗ.

τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ;

ΚΑΔΜΟΣ.

ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω.

ΑΓΑΤΗ.

1300 ἦ πᾶν ἐν ἄρθροις συγκεκλημένον καλῶς;

ΚΑΔΜΟΣ.

\* \* \* \* \*

ΑΓΑΤΗ.

Πενθεὶ δὲ τί μέρος ἀφροσύνης προσήκ' ἐμῆς;

ΚΑΔΜΟΣ.

ὑμῶν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.

τοιγὰρ συνήψε πάντας εἰς μίαν βλάβην,

ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους

1305 καῖμ', ὅστις ἄτεκνος ἄρσενων παίδων γεγώς

τῆς σῆς τόδ' ἔρνος, ᾧ τάλαινα, νηδύος

αἰσχιστα καὶ κάκιστα καθανόνθ' ὀρώ,

ᾧ δῶμ' ἀνέβλεφ', ὅς συνεῖχες, ᾧ τέκνον,

τοῦμὸν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγώς,

1310 πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ

1300. ἦ πᾶν κτλ.: sc. ἐξερευνήσας.—  
ἐν . . . καλῶς: lit. *well compact in respect to the parts*, i.e. *with the parts unsevered*. Agaue has some foreboding of the real state of the case. The answer of Kadmos must have been somewhat as follows: οὐκ, ἀλλὰ χωρὶς ἐν πέτραις ἐσπαρμένον.

1305. ἄτεκνος ἀρσένων παίδων: cf. Hdt. I. 109, ἅπαις ἔρσενος γόνου, Soph. O. C. 877, ἀνήνεμον πάντων χειμῶνων.—

In *Phoen.* 7, Euripides follows the common legend in making Kadmos the father of Polydoros.

1306 f. ἔρνος καθανόντα: *constructio ad sensum*. H. 633; G. 138, n. 4.

1308. ᾧ ἀνέβλεπε: for the dat. cf. *Ion*, 1467, ἀελίου ἀναβλέπει λαμπάσιν.—  
ὅς συνεῖχες: in his grief Kadmos breaks out into direct address to Pen-theus. Upon συνέχω, cf. 392.

- οὐδεὶς ὑβρίζειν ἤθελ' εἰσορῶν τὸ σὸν  
 κára· δίκην γὰρ ἀξίαν ἐλάμβανες.  
 νῦν δ' ἐκ δόμων αἴτιμος ἐκβεβλήσομαι  
 ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος
- 1315 ἔσπειρα καξήμησα κάλλιστον θέρος.  
 ὦ φίλτατ' ἀνδρῶν—καὶ γὰρ οὐκέτ' ὦν ὁμῶς  
 τῶν φιλτάτων ἔμοιγ' ἀριθμήσει, τέκνον—  
 οὐκέτι γενείου τοῦδε θιγγάνων χερί,  
 τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον,
- 1320 λέγων· τίς ἀδικεῖ, τίς σ' αἰτιμάζει, γέρον;  
 τίς σὴν ταρασσει καρδίαν λυπηρὸς ὦν;  
 λέγ', ὥς κολάζω τὸν ἀδικοῦντά σ', ὦ πάτερ.  
 νῦν δ' ἄθλιος μέν εἰμ' ἐγώ, τλήμων δὲ σύ,  
 οἰκτρὰ δὲ μήτηρ, τλήμονες δὲ σύγγονοι.
- 1325 εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,  
 εἰς τοῦδ' ἀθρήσας θάνατον ἠγείσθω θεοῦς.

ΧΟΡΟΣ.

τὸ μὲν σὸν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην  
 παῖς παιδὸς ἀξίαν μέν, ἀλγευνὴν δὲ σοί.

ΑΓΑΘΗ.

ὦ πάτερ, ὁρᾷς γὰρ τᾶμ' ὅσῳ μετεστράφη

\* \* \* \* \*

1312. *ἐλάμβανες*: the hypothetical indic. H. 895, note; G. 220, 2. The omission of *ἄν* emphasizes the certainty of the conclusion. Cf. Soph. *El.* 914, *οὔτε δρῶσ' ἐλάνθανεν*. Kr. *Spr.* 54, 10, 1.

1317. *ἀριθμήσει*: see on 588.

1319. *τὸν μητρὸς πατέρα*: see on 725.

1323 f. *ἄθλιος, τλήμων, οἰκτρά, τλήμονες*: an *anaphora* in which synonyms are used instead of the same word

repeated. Cf. Soph. *Ant.* 898, *φίλη μὲν ἤξειν πατρί, προσφίλης δὲ σοί, μήτερ, φίλη δὲ σοί, κασίγνητον κára*.

1327. *σός*: instead of *σῆς*. See on *βοτρυνώδη*, 534.

1329. Between this line and 1331, which follows immediately in the Ms., there is a lacuna covering Agaue's lament and the beginning of Dionysos's speech. The omission is probably due to the loss of an entire leaf of the earlier Ms. Concerning the

## ΔΙΟΝΥΣΟΣ

\* \* \* \* \*

1330 δράκων γενήσει μεταβαλὼν, δάμαρ τε σή,

1332 ἦν Ἄρεος ἔσχες Ἀρμονίαν θνητὸς γεγώς,

1331 ἐκθηριωθεῖς ὄφεος ἀλλάξει τύπον.

ὄχον δὲ μόσχων, χρησμός ὡς λέγει Διός,  
 ἔλῃς μετ' ἀλόχου, βαρβάρων ἡγούμενος.

1335 πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι

general purport of Agaue's speech, we obtain information from two passages in the Rhetor, Apsines: παρὰ τῷ Εὐριπίδῃ τοῦ Πενθέως ἡ μήτηρ Ἀγαυὴ ἀπαλλαγείσα τῆς μανίας καὶ γνωρίσασα τὸν παῖδα τὸν ἐαυτῆς διεσπασμένον κατηγορεῖ μὲν αὐτῆς (Walz *Rhet. Gr.* ix. p. 587), and ἕκαστον γὰρ αὐτοῦ τῶν μελῶν ἡ μήτηρ ἐν ταῖς χερσὶ κρατοῦσα καθ' ἕκαστον αὐτῶν οἰκτίζεται (*ibid.* p. 590). A portion of Agaue's speech, therefore, consisted of her self-reproach, and her lamentation over the body of Pentheus as she takes the torn parts in her hands. 1330 is recovered from the Schol. on Dion. P. 391, who cites it in connection with 1331. For the restoration of some of the omitted verses, see App.

1330 ff. Dionysos, now in his character as a god, appears above, upon the *θεολογεῖον*, and announces to Kadmos and his wife, Harmonia, their destiny. Euripides is fond of introducing at the end of his plays prophecies, sometimes based upon later and obscure legends, which follow out the fortunes of his characters beyond the events immediately connected with the play. In this case the predictions are apparently designed to show to Kadmos the continuing misfortune brought upon his whole family, and at the same time the alleviation the

gods have in store for him. Euripides follows, at least in part, the form of the legend which has been preserved by Apollod. (iii. 5, 4). According to this form of the legend, Kadmos and Harmonia left Thebes and came to the Encheleis. And when these were attacked in war by the Illyrians, the oracle declared that they would conquer, if they should have Kadmos and Harmonia as their leaders. The Encheleis, therefore, made these their leaders, and came off the victors. Kadmos then became king of the Illyrians, and there was born to him a son, Illyrios. Later Kadmos and Harmonia were both changed into dragons, and sent away by Zeus to Elysium.

1331. *ἐκθηριωθείσα*: turned to a beast. Cf. *Supp.* 703, *ἐξηνδρωμένος*, Aesch. *Cho.* 549, *ἐκδρακοντωθείς*.

1332. *ἦν . . . Ἀρμονίαν*: cf. Apollod. iii. 4, 2, *Ζεὺς δ' ἔδωκεν αὐτῷ* (Kadmos) *γυναῖκα Ἀρμονίαν, Ἀφροδίτης καὶ Ἄρεος θυγατέρα*.

1333. *ὄχον μόσχων*: the Etym. Magn. under the word *Βουθή* preserves the legend, that Kadmos came from Thebes into Illyria upon a chariot drawn by oxen. But *βαρβάρων ἡγούμενος* would seem to connect the journey here mentioned with some later expedition at the head of a bar-

πόλεις· ὅταν δὲ Λοξίου χρηστήριον  
 διαρπάσωσι, νόστον ἄθλιον πάλιν  
 σχήσουσι· σὲ δ' Ἄρης Ἀρμονίαν τε ῥύσεται  
 μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.

1340 ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγὼς λέγω  
 Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν  
 ἔγνωθ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον  
 εὐδαιμονοῖτ' ἂν σύμμαχον κεκτημένοι.

ΑΓΑΘΗ.

Διόνυσε, λισσόμεσθά σ', ἡδικήκαμεν.

ΔΙΟΝΥΣΟΣ.

1345 ὦψ' ἐμάθεθ' ἡμᾶς, ὅτε δὲ χρῆν, οὐκ ᾔδετε.

ΑΓΑΘΗ.

ἐγνώκαμεν ταῦτ'· ἀλλ' ἐπεξέρχει λίαν.

ΔΙΟΝΥΣΟΣ.

καὶ γὰρ πρὸς ὑμῶν θεὸς γεγὼς ὑβριζόμεν.

ΑΓΑΘΗ.

ὀργὰς πρέπει θεοὺς οὐκ ὁμοιοῦσθαι βροτοῖς.

ΔΙΟΝΥΣΟΣ.

πάλαι τάδε Ζεὺς οὐμὸς ἐπίνευσεν πατήρ.

barian force; perhaps that against the Illyrians (see on 1330), or perhaps the combined expedition of the Illyrians and Encheleis against Thebes (see on 1336). The latter reference is favored by the following lines, and by ἡγούμενος λόγχοισιν, 1360, which appears to answer to βαρβάρων ἡγούμενος of this passage.

1336. Herodotus (ix. 42) speaks of an oracle which foretold destruc-

tion to the Illyrians and Encheleis in consequence of the plundering of the shrine at Delphi. The connection of Kadmos with this expedition seems to be an invention of Euripides.

1343. εὐδαιμονοῖτε: the opt. represents the conclusion, not as a certainty, but as a possibility. II. 901; G. 227, 1; GMT. 54, 1.

1345. ᾔδετε: a rare form. II. 491 a; G. 127, vii. n.

## ΑΓΑΘΗ.

1350 αἰαί, δέδοκται, πρέσβυ, τλήμονες φυγαί.

## ΔΙΟΝΥΣΟΣ

τί δῆτα μέλλεθ' ἄπερ ἄναγκαίως ἔχει;

## ΚΑΔΜΟΣ

ὦ τέκνον, ὥς εἰς δεινὸν ἤλθομεν κακόν,  
 σύ θ' ἢ τάλαινα σύγγονοί θ' ὁμόσποροι  
 ἐγὼ θ' ὁ τλήμων βαρβάρους ἀφίξομαι  
 1355 γέρων μέτοικος· ἔτι δέ μουστί θέσφατον  
 εἰς Ἑλλάδ' ἀγαγεῖν μιγάδα βάρβαρον στρατόν.  
 καὶ τὴν Ἀρεως παῖδ' Ἀρμονίαν δάμαρτ' ἐμήν  
 δράκων δρακαίνης σχῆμ' ἔχουσαν ἀγρίας  
 ἄζω ἐπὶ βωμοὺς καὶ τάφους Ἑλληνικούς,  
 1360 ἡγούμενος λόγχαισιν· οὐδὲ παύσομαι  
 κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην  
 Ἀχέροντα πλεύσας ἥσυχος γενήσομαι.

## ΑΓΑΘΗ.

ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.

## ΚΑΔΜΟΣ.

τί μ' ἀμφιβάλλεις χερσίν, ὦ τάλαινα παῖ,

1349. τάδε: i.e. the punishment. — Ζεὺς ἐπένευσεν: the punishment is not a mere act of personal revenge upon the part of Dionysos. The fault of Pentheus had touched even the supreme god himself (cf. 518).

1350. δέδοκται φυγαί: in this const. of a sing. verb with a pl. subj., the so-called σχῆμα Πινδαρικόν, the verb stands first, and the subj. is at first thought of indeterminately, but afterwards made specific by the substantive. H. 605; G. 135, n. 5.

1354. As the text stands, the const. is anacoluthic. The regular construction would be, ἐγὼ θ' ὁ τλήμων, ὅς ἀφίξεται.

1360. ἡγούμενος λόγχαισιν: see on 52.

1361 f. καταιβάτην: descending. Cf. Hom. Od. v. 185, κατειβόμενον Στυγὸς ὕδαρ. — οὐδὲ ἥσυχος γενήσομαι: because even there he would retain the form of the dragon. — Ἀχέροντα πλεύσας: see on 307.

1365 ὄρνιν ὅπως κηφήνα πολιόχρων κύκνον;

ΑΓΑΘΗ.

ποῖ γὰρ τράπωμαι πατρίδος ἐκβεβλημένη;

ΚΑΔΜΟΣ.

οὐκ οἶδα, τέκνον· μικρὸς ἐπίκουρος πατήρ.

ΑΓΑΘΗ.

χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρία  
πόλις· ἐκλείπω σ' ἐπὶ δυστυχία

1370 φυγὰς ἐκ θαλάμων.

ΚΑΔΜΟΣ.

στείχε' νυν, ὦ παῖ, τὸν Ἀρισταίου

\* \* \* \* \*

ΑΓΑΘΗ.

στένομαί σε, πάτερ.

ΚΑΔΜΟΣ.

κὰ γὰρ σέ, τέκνον,

καὶ σὰς ἐδάκρυσα κασιγνήτας.

1365. ὄρνιν κύκνον: see on 1026.  
— κηφήνα: *helpless, worn-out*. Cf. *Tro.*  
191, ποῦ πᾶ γαίης δουλεύσω γραῦς, ὡς  
κηφήν. — Wecklein explains the com-  
parison as referring to the white hair  
of Kadmos. Cf. *Ar. Vesp.* 1064, κύ-  
κνου ᾧ ἔτι πολιώτεραι δὴ αἰδ' ἐπανθοῦσιν  
τρίχες. Others explain it of the re-  
markable affection for its parent at-  
tributed to the swan. Cf. *El.* 161,  
where Electra laments for her father,  
οἶα τις κύκνος ἀχέτας ποταμίῳις παρὰ  
χεύμασιν πατέρα φίλτατον καλεῖ.

1366. γάρ: introducing the ground  
of the despair manifested.

1369. ἐπὶ δυστυχία: equiv. to δυστυ-

χοῦσα. Cf. *Soph. El.* 108, ἐπὶ κακῷ, ἰ.ε. κακῶν.

1371. τὸν Ἀρισταίου: the rest of  
the sentence is lost. Kadmos may  
have bidden Agaue to flee from Kith-  
airon (cf. 1384) where Aktaion, the  
son of Aristaios, met his death, or he  
may have bidden her to go to the  
house of Aristaios, who was her  
brother-in-law.

1372. στένομαι: with the sense of  
the active. Cf. *Aesch. Theb.* 872, κλαίω,  
στένομαι, *Id. Pers.* 61, οὐδ' ἐπὶ πᾶσα  
χθὼν στένεται, *Med.* 996, μεταστένομαι  
σὺν ἔλγος.

1373. ἐδάκρυσα: the aor. marks



ΑΓΑΘΗ.

δεινῶς γὰρ τάνδ' αἰκίαν  
 1375 Διόνυσος ἄναξ  
 τοὺς σοὺς εἰς οἴκους ἔφερεν.

ΚΑΔΜΟΣ.

καὶ γὰρ ἔπασχεν δευὰ πρὸς ὑμῶν,  
 ἀγέραςτον ἔχων ὄνομ' ἐν Θήβαις.

ΑΓΑΘΗ.

χαῖρε, πάτερ μοι.

ΚΑΔΜΟΣ.

χαῖρ', ὦ μελέα  
 1380 θύγατερ. χαλεπῶς δ' εἰς τόδ' ἂν ἤκοις.

ΑΓΑΘΗ.

ἄγετ' ὦ πομποί με, κασιγνήτας  
 ἵνα συμφυγάδας ληψόμεθ' οἰκτράς.  
 ἔλθοιμι δ' ὅπου  
 μήτε Κιθαιρῶν [μ' ἐσίδοι] μιάρός,  
 1385 μήτε Κιθαιρῶν' ὅσσοισιν ἐγώ,  
 μήθ' ὅθι θύρσου μνήμ' ἀνάκειται.  
 Βάκχαις δ' ἄλλαισι μέλοιεν.

the action as having begun just before the moment of speaking, where the Eng. uses the present. H. 842; GMT. 19, n. 5.

1374 ff. The metre may be restored by reading δεινῶς δεινὰν τάνδ' αἰκίαν . . . τοὺς σοὺς, πάτερ, εἰς οἴκους ἔφερεν. — αἰκίαν: although Agaue in 1346 has complained of the severity of the punishment, yet, after such a warning against all impiety toward the god, and after her own admission of wrong in 1344, we are hardly prepared to hear her charge the god with a terri-

ble outrage. The difficulty is doubtless due to a faulty text.

1380. τόδε: i.e. τὸ χαλεπὸν, to fare well. For a similar repetition of the verb in its original meaning, cf. H. F. 427, Aesch. Ag. 538.

1382. ἵνα: ὅπου.

1384. μ' ἐσίδοι: fills out the lacuna according to the sense. For the opt., see on 1255. The const. changes to the indic. in ἀνάκειται (1386), because the reference is to something which is thought of as real and independent of the wish.

[ΧΟΡΟΣ.

πολλαὶ μορφαὶ τῶν δαιμονίων,  
 πολλὰ δ' ἀέλπτως κραίνουσι θεοί.  
 1390 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,  
 τῶν δ' ἀδοκῆτων πόρον ἦρε θεός.  
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.]

1387. μέλουν: *sc.* Kithairon and the thyrsus, the place and the instrument of the Bacchic rites.

1388 ff. These lines, which are less appropriate here, are found with a

slight variation at the end of four other plays, *Alcestis*, *Andromache*, *Helen*, and *Medea*. The actors probably transferred such endings from one play to another.

## METRES OF THE LYRICAL PARTS.

The principal metres in the lyrical parts of the play are as follows:—

1. LOGAOEDIC: H. 1108 ff.; G. 299 f.; S. 13.

2. IONIC: H. 1121 ff.; G. 301, 2; S. 8, VI., 10, V., 23, 2.

With the Ionic are sometimes combined Choriambic or Logaedic verses in the same strophe.

3. DOCHMIAC: H. 1125 ff.; G. 302; S. 23, 4.

Of the other rhythms which are sometimes joined with the Dochmiac, in the same verse or in the same strophe, the following are found in this play: Cretic (H. 1119; G. 301, 3; S. 8, IX.), Iambic, Bacchic (H. 1127; G. 301, 4; S. 8, X.), and Logaedic.

In the following schemes, : is the mark of anacrusis; ω indicates two half-shorts ( $\text{♩}$ ) = ∪.

In the case of the Ionic and Dochmiac verses, it will be observed that the bar, or the mark :, which indicates the beginning of a *measure* as adapted to the modern theory of music (*i.e.*, that the first syllable or note of every measure must have an ictus), does not stand at the beginning of the *foot*; thus, Ionic ∪ ∪ : ∠ —, Dochmiac ∪ | ∠ — ∪ | ∠ —.

## PARODOS (64–169).

## FIRST STROPHE (64–67 = 68–71).

*Ionic.*

64, 68

∪ ∪ : ∠ ∪ ∪ | — —  
 ∪ ∪ : — — ∪ ∪ | — — ∪ ∪ | — —  
 ∪ ∪ : — — ∪ ∪ | — — ∪ ∪ | — —  
 ∪ ∪ : — — ∪ ∪ | — — ∪ ∪ | ∠

H. 1123 a; G. 286, 2.

θεεφ, synizesis.

**SECOND STROPHE (72-87 = 88-104).**

*Logaoedic (72-77, 87) and Ionic (78-86).*

72, 88

75, 91

80, 96

85, 101

H. 1110 c.

**THIRD STROPHE (105-119 = 120-134).**

*Logaoedic.*

105, 120

110, 125

115, 130

† *év*, synizesis.

†  $\epsilon\nu$ , synizesis.

## EPODE (135-169).

*Logaoedic.*

- 135    ~ ~ | ~ ~ | L | \_  
       ~ ~ | ~ ~ | L | \_  
       v: ~ ~ | ~ ~ | ~ ~ | \_  
       ~ ~ | ~ ~ | \_ > | \_  
       ~ ~ | ~ ~ | ~ ~ | ~ ~ |  
       H. 1110 c.
- 140 >: ~ ~ | L | ~ ~ | ~ ~ | ~ ~ | \_  
       v: L | \_ > | ~ ~ | ~ ~ |  
       ~ ~ | ~ ~ | L | \_ > | L | ~ ~ | L | \_  
       ~ ~ | ~ ~ | ~ ~ | L | ~ ~ | ~ ~ | \_
- 145 v: L | ~ ~ | \_  
       \_ > | ~ ~ | L | \_  
       \_ > | ~ ~ | L | \_  
       v: L | ~ ~ | ~ ~ | L | ~ ~ | L | \_  
       v: L | ~ ~ | L | \_
- 150 v: ~ ~ | L | ~ ~ | L | \_  
       ~ ~ | \_ > | ~ ~ | ~ ~ | \_  
       ~ ~ | ~ ~ | L | \_  
       ~ ~ | \_ > | \_  
       \_ > | ~ ~ | ~ ~ | \_
- 155    ~ ~ | ~ ~ | L | \_  
       ~ ~ | ~ ~ | ~ ~ | \_  
       >: ~ ~ | L | ~ ~ | ~ ~ | ~ ~ |  
       ~ ~ | ~ ~ | ~ ~ | ~ ~ | \_
- 160 >: ~ ~ | L | ~ ~ |  
       ~ ~ | ~ ~ | ~ ~ | \_  
       v: L | ~ ~ | ~ ~ | \_
- 165    ~ ~ | ~ ~ | ~ ~ | ~ ~ |  
       ~ ~ | ~ ~ | ~ ~ | ~ ~ |  
       ~ ~ | ~ ~ | \_ > | ~ ~ | L | \_



## SECOND STASIMON (519-575).

STROPHE (519-536 = 537-555).

*Ionic.*

537	—	:	—	—		—	—	H. 1123 b.
519	∪	∪	:	—	—	∪	∪	
520, 539	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	∪	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
525, 544	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	∪	—	∪	
	∪	∪	:	—	∪	—	∪	
	∪	∪	:	—	—	∪	∪	
530, 549	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	∪	—	∪	
	∪	∪	:	—	∪	—	∪	
	∪	∪	:	—	—	∪	∪	
535, 554	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	

## EPODE (556-575).

*Ionic* (556-570) and *Logaoedic* (571 ff.).

556	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
560	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
565	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	
	∪	∪	:	—	—	∪	∪	

570      ∪ ∪ : — — ∪ ∪ | — —  
              — ∪ | ∩ ∪ | ∩ | ∩ ∪ | —  
              ∪ : ∩ | ∩ ∪ | —  
              ∪ : ∪ ∪ ∪ | — ∪ | —  
              — > | — > | ∩ ∪ | —  
 575      — > | ∩ ∪ | ∩ | —

H. 1110 a.

## KOMMOS (576-603).

*Logaoedics.*

576      — —      *extra metrum.*  
              ∪ ∪ ∪ | ∩ ∪ | ∩ | —  
              ∪ : — > | — ∪ | — > | —  
              ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | — ∪ | —  
 580      ∪ ∪ ∪ | ∩ ∪ | ∩ | —  
              ∪ ∪ ∪ | ∩ ∪ | ∩ | —  
              ∪ ∪ ∪ | ∩ | ∩ ∪ | ∩ ∪ |  
              ∪ ∪ ∪ | ∩ | ∪ ∪ ∪ | —  
              ∪ ∪ ∪ | ∩ | ∪ ∪ ∪ | ∪ ∪ ∪ |  
 585      ∪ : ∩ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |      *cf. 576.*  
              — —  
              ∪ ∪ ∪ | — ∪ | —  
              ∪ ∪ ∪ | ∪ ∪ ∪ | — ∪ | — ∪ | — ∪ | —  
              ∪ ∪ ∪ | — ∪ | ∪ ∪ ∪ | — ∪ |  
 590      ∪ ∪ ∪ | ∩ | ∪ ∪ ∪ | —  
              ∪ ∪ ∪ | ∩ ∪ | ∩ ∪ | ∩ ∪ |  
              ∪ ∪ ∪ | ∪ ∪ ∪ |  
              \* : ∪ ∪ ∪ | — ∪ | — ∪ | — ∪ | —  
              ∩ ∪ | ∩ ∪ | ∩ ∪ | ∩ ∪ |  
 595      ∩ ∪ | ∩ ∪ | ∩ ∪ | ∩ ∪ |      *cf. 576.*  
              — —  
              > : — > | — > | — > | —  
              \* : ∩ | ∪ ∪ ∪ | ∩ | ∪ ∪ ∪ | —  
              ∪ ∪ ∪ | — ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | —  
              ∩ | ∩ | ∩ | —  
 600      ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ | ∪ ∪ ∪ |  
              ∩ ∪ | ∩ ∪ |  
              ∪ ∪ ∪ | — ∪ | — ∪ | — ∪ | — ∪ | — ∪ |  
              ∪ ∪ ∪ | ∪ ∪ ∪ | — ∪ | —



## THIRD STASIMON (862-911).

STROPHE (862-881 = 882-901).

*Logaoedic.*

862, 882	— >   ~ ~   — ~   —
	~ ~   ~ ~   ~ ~   —
865, 885	~ ~   — >   ~ ~   —
	— ~   ~ ~   —
	— >   — >   ~ ~   —
	— >   ~ ~   ~ ~   —
	— ~   — ~   — ~   —
870, 890	~ ~   — ~   ~ ~   —
	— >   ~ ~   — ~   —
	— >   ~ ~   — ~   —
	— >   ~ ~   — ~   —
	— >   ~ ~   — ~   —
	— >   ~ ~   — ~   —
	~ ~   ~ ~   ~ ~   —
875, 895	~ :   ~ ~   — ~   —
	~ :   ~ ~   — ~   —
	~ :   ~ ~   — ~   —
	~ :   ~ ~   — ~   —
	~ :   ~ ~   — ~   —
	~ :   ~ ~   — ~   —
	~ :   ~ ~   — ~   —
880, 900	~ :   ~ ~   — ~   —
	~ >   — >   ~ ~   —
	~ ~   ~ ~   ~ ~   —

EPODE (902-911).

*Logaoedic.*

902	— >   ~ ~   — ~   —
	~ ~   — ~   ~ ~   —
905	— >   ~ ~   — ~   —
	~ ~   ~ ~   ~ ~   —
	— >   ~ ~   — ~   —
	~ ~   — ~   ~ ~   —
	~ :   ~ ~   — ~   —
	~ :   ~ ~   — ~   —
910	~ ~   ~ ~   ~ ~   —
	— >   ~ ~   — ~   —

## FOURTH STASIMON (977-1023).

## STROPHE (977-996 = 997-1016).

*Dochmiac and Bacchic (994).*

977, 997	υ :: υ υ _ >   _ υ   υ υ _ ζ   _	H. 1126 m, c.
	υ :: υ υ _ υ   _ υ   υ υ _ ζ   _	
	υ :: _ _ υ   υ υ	" " q.
980, 1000	υ :: υ υ _ υ   _ υ   _ _ υ   _	
	_ υ   _   _ υ   _ υ   _ _ >   _	
	dochm. preceded by a logaoedic dimeter.	
	> :: _ _ υ   _ >   υ υ υ υ   _ υ	
	hypercatalectic. H. 1126 b, p.	
	ζ :: υ υ _ υ   _	
	υ :: _ _ υ   _ υ   _ _ ζ   _	
985, 1005	υ :: υ υ _ ζ   _	
	> :: _ _ >   _	
	υ :: υ υ υ υ υ   υ υ υ υ υ _ >   _	H. 1126 g.
	υ :: υ υ υ υ υ   _	" " e.
	_ υ   _   _ υ   _ υ   _ _ υ   _	cf. 981.
990, 1010	υ :: _ _ υ   υ υ υ   _ _ υ   _	
	υ :: _ _ υ   _	
	υ :: _ υ   _ υ   υ υ υ   _ υ   _	iamb. trim.
	υ :: _ _ υ   _ _ υ   _ _	bacchic trim. H. 1127.
995, 1015	υ :: υ υ υ υ υ   υ υ υ υ υ υ υ   _	
	υ :: _ _ υ   _	

## EPODE (1017-1023).

*Dochmiac with Logaoedic Opening.*

1017	υ :: _ υ   _ υ   υ υ   υ υ   _	
	υ :: _ >   υ υ υ   _	
	υ :: _ _ υ   _	
1020	υ :: _ _ υ   _ υ   _ _ >   _	
	υ :: _ _ υ   _ _ υ   υ υ _	H. 1127.
	υ :: υ υ υ υ υ   υ υ	
	υ :: _ υ   _ υ   _ _ υ   _	
	dochm. preceded by a logaoedic monometer.	

## KOMMOS (1031-1042).

*Dochmiac with Iambic Trimeters in Alternate Passages.*

1031	υ : — — υ   υ υ >   — — υ   —	θeós, synizesis.
1034	> : — — υ   — υ   υ υ — υ   —	
	> : υ υ — >   — υ   υ υ — >   —	
1037	υ : υ υ — υ   υ υ >   — — >   —	
	υ : υ υ — υ   —	
1041	> : υ υ — υ   — υ   υ υ — >   —	
	υ : υ υ υ υ υ   — υ   — — υ   —	

## HYPORCHEMA (1153-1164).

*Dochmiac, Bacchic, and Logaoedic, with Cretic close.*

1153	υ : υ υ — >   — — υ   —	bacchic.
	υ : υ υ — >   — — υ   —	"
1155	> : — — υ   — — υ   — >   —	logaoedic.
	> : — — υ   — — υ   — —	"
	> : — — υ   — — υ   — —	"
	υ : υ υ — >   —	
1160	> : — — υ   — >   — υ   — υ   — υ   —	iamb. trim.
	> : — — υ   —	
	> : — — υ   — υ   — υ   — υ   — υ   —	iamb. trim.
	υ : υ υ — υ   υ υ	
	υ : υ υ — υ   — υ   — — >   —	
	υ υ υ υ υ   — υ —   —	cretic.

## KOMMOS (1168-1199).

## STROPHE (1168-1183 = 1184-1199).

*Dochmiac, Bacchic, and Logaoedic.*

1168, 1184	υ : υ υ — >   — υ   υ υ — >   —	
	υ : υ υ — υ   —	
1170, 1186	υ : υ υ υ υ υ   υ υ υ υ υ   —	bacchic.
	υ : υ υ — >   —	
	υ : — — υ   — υ   — — >   —	
	υ : — υ   — υ   — υ   —	logaoedic.
	υ : — υ   — υ   — υ   —	"

1175, 1191

— u | — u | —

logaoedic.

u : u u — u | —

u : — — | — u | — — | —

logaoedic.

u : u u — > | —

u : — u | — u | — u | — u | —

logaoedic.

1180, 1196

u : — u | — > | — u | — u | —

"

u : — — u | — — u | — — u | — —

bacchic tetram. H. 1127 c.

u : u u u u | —

u : u u — u | — u | — — u | —

## APPENDIX.

## I. MANUSCRIPTS AND EDITIONS.

THE most complete classification of the Mss. of Euripides is given by Kirchhoff in his larger edition (Berlin, 1855). None of the Mss. is older than the twelfth century, and none contains all of the plays. They are divided into two classes. Those of the First Class belong to the twelfth and thirteenth centuries, and are all copies, more or less complete and without interpolations, of a recension which contained the nine plays, *Alcestis*, *Andromache*, *Hecuba*, *Hippolytus*, *Medea*, *Orestes*, *Phoenissae*, *Rhesus*, *Troades*. The Mss. of this class have the greater authority. The most important are:—

**A. CODEX MARCIANUS (471):** in the Library of St. Mark at Venice, parchment, of the twelfth century, containing *Hec.*, *Or.*, *Phoen.*, *Andr.*, *Hipp.* to verse 1223, together with marginal scholia and interlinear glosses. This is the most valuable of the Mss. of Euripides.

**B. COD. VATICANUS:** in the Vatican Library at Rome, cotton paper, of the twelfth century, containing *Hec. Or. Phoen. Med. Hipp. Alc. Andr. Tro. Rhes.* also scholia and glosses.

**C. COD. HAVNIENSIS:** in Copenhagen, linen paper, of a later date than B, but copied from a similar Ms. (with the exception of *Hec. Or. Phoen.* which are from an inferior source) and containing the same plays.

**E. COD. PARISINUS:** in Paris, parchment, of the thirteenth century, containing, besides seven plays of Sophocles and Aristophanes respectively, six of Euripides, viz., *Hec. Or. Phoen. Andr. Med. Hipp.*

**F. COD. MARCIANUS (468):** in the Library of St. Mark at Venice, paper, of the thirteenth century, containing, besides several plays of Aeschylus and Sophocles, *Hec. Or. Phoen.* a fragment of *Med.*

The Mss. of the Second Class are derived from a recension of the thirteenth century, containing the nine plays of the recension mentioned above and also ten more, viz., *Bacchae*, *Helena*, *Electra*, *Heracidae*, *Hercules Furens*, *Supplices*, *Iphigenia in Aulide*, *Iphigenia in Tauris*, *Ion*, *Cyclops*. This recension suffered much at the hands of grammarians and prosodists, and less care was taken in the copying and preservation of the

Mss. derived from it. Few copies seem to have been made, and these were but little known. The two most important Mss. of this class are:—

*B. COD. PALATINUS* (287): in Rome, parchment, perhaps of the fourteenth century, containing *Andr. Med. Supp. Rhes. Ion. Iph. T. Iph. A. Hipp. Alc. Bacch. Cycl. Heracl. Tro.*

*C. COD. FLORENTINUS* (xxxii. 2): in Florence, linen paper, of the fourteenth century, containing all the plays except *Tro.* and 756–1392 of *Bacch.*

It will thus be seen that the text of the *Bacchantes* rests in the first part upon two Mss. of the Second Class, and from verse 756 upon only one.

SCHOLIA: the best ed. is that of W. Dindorf. 4 vols., Oxford, 1863. (See below.)

#### EDITIONES PRINCIPES.

Edition of Laskaris: *Med. Hipp. Alc. Andr.* based upon a late Ms. (now at Paris) and printed in capitals. Florence, (*circa*) 1496.

Aldine Edition: containing all the plays except the *El.*, from different Mss. Venice, 1503.

Edition of Victorius: *El.*, from Cod. C. Rome, 1545.

#### MODERN EDITIONS.

The following are some of the most important:—

##### *Complete Editions.*

Matthiae: containing the tragedies and fragments, with Latin version, commentary, scholia, and indexes. 10 vols., Leipsic, 1813–36.

Duncan: (the Glasgow ed.), a valuable compilation from the best authorities up to that date. 9 vols., London, 1821.

W. Dindorf: with critical notes and scholia. 7 vols., Oxford, 1834–63. Text ed. in *Poetae Scenici Graeci*. Leipsic, 1869.

Fix: (Didot ed.), with Latin version, and a few critical notes on twelve plays. Paris, 1843.

Hartung: with German translation and notes. Leipsic, 1848–78.

Kirchhoff: the most valuable ed. for text-criticism. 2 vols., Berlin, 1855. Smaller ed. with a few variants. 3 vols., Berlin, 1867–68.

Paley: with commentary. 3 vols., London, 1858–60. (2d ed. 1872–80.)

Nauck: with brief critical notes. 3 vols., Leipsic, 1869–71.

##### *Separate Editions of the BACCHANTES.*

Elmsley: Oxford, 1821 (Leipsic, 1822). Tyrrell: London, 1871.

Hermann: Leipsic, 1823.

Wecklein: Leipsic, 1879.

Schöne: Berlin, 1858.

Sandys: Cambridge, 1880.

## II. CRITICAL NOTES.

The following notes contain the principal readings of the text which are not supported by either Ms. *B* or *C*, together with a few variants. Nothing like a full *apparatus criticus* is called for in an edition of this kind. The adopted reading, with the indication of its origin, stands before the colon; the Ms. reading and variants follow the colon. If the origin of a reading, whether before or after the colon, is not indicated, it will be understood to be a Ms. reading. The following abbreviations are used: *A*, Aldine Ed.; *B*, Codex Palatinus; *Bk*, Brunck; *Bn*, Barnes; *C*, Codex Florentinus; *D*, W. Dindorf; *E*, Elmsley; *H*, Hermann; *K*, Kirchhoff; *M*, Musgrave; *Mt*, Matthiae; *N*, Nauck; *P*, Porson; *R*, Reiske; *S*, H. Stephanus; *T*, Tyrwhitt; *W*, Wecklein.

FIRST HYPOTHESIS: wanting in *C*. — *δμῶς* *W*: *ἄλλως*. — 11. *ἀνθρώπου* *H*: *ἀνθρώπων*. — 18. *τὰ μὲν* *E*: *μὲν*.

SECOND HYPOTHESIS: also wanting in *C*.

TITLE, *Βάκχαι* *B*, *Πενθεύς* *C*.

THE PLAY. 8. *Δίου* *Bn*: *Δίου τε*. — 13. *τῶν πολυχρύσων* *E*: *τὰς πολυχρύσους*. — 14. Wanting in *C*. — *Περσῶν* *W*: *Περσῶν τε*. — 15. *δύσχειμον* *E*: *δύσχειμον*. — 16. *ἐπῆλθον* *W*: *ἐπελθὼν*.

20. *χρόνα* *W*: *πολὺν*. The transposition here and elsewhere in the text is shown by the marginal numbers, and is not further noticed. — 23. *τάσδε* *Pier-son*: *τῆσδε*. — 25. *βῆλος* *S*: *μέλος*. — 26. *ἤκιστα χρῆν* *W*: *ἤκιστ' ἐχρῆν*.

30. *εἵνεκα* *W*: *οὐνεκα*, likewise in 47. — 31. *ἔξεκαυχῶνθ'* *S*: *ἔξεκαυχώμεθ'*. — 32. *τ'*, added by *W*. — *ᾤστρησ'* *E*: *οἰστρησ'*. *Cf.* 687, 814. — 38. *θ'*, added by *W*.

47. *Cf.* 30. — 53 f. *θνητὸν θεῖον* *Schöne*. — *ἔχω μορφὴν τ' ἐμὴν: ἐγὼ μορφὴν ἐμὴν* *H*.

64. *γαῖας* *H*: *γᾶς*. — 66. *θεῶ*, supplied by *N*. — 71. *ὑμνήσω: κελαδήσω* *H*. *N* suggests *κελαδῶ*. — 79. *θεμιτεύων* *M*: *θεμιστεύων*.

81. *κισσὸς τε: κατὰ κισσὸς στεφανωθείς* *H*. — 93. *πλαγῆ* *A*: *πληγᾶ*. — 95. *θαλάμαις* *W*: *θαλάμοις*. *Cf.* 561.

102. *θηροτρόφον* *W*: *θηροτρόφοι* *B*, *θυρσοφόροι* *C*. — 110. *ἦ ἐν ἐλάτας κλάδοις* (*ἦ 'ν κτλ.* *Blomfield*) *W*: *ἦ ἐλάτας κλαδοῖσιν* *B*, *ἦ ἐλάτας ἐν κλάδοις* *C*. — 115. *εὐτ' ἂν* *E*: *ὅτ' ἄγχι* *B C*, *ὅστις ἄγχι* *C* *corr.*

121. *ζᾶθιοι: ζαθέου* *D*. — 123. *ἄντροις* *M*: *ἐν ἀντροῖς*. — 126. *αὐδῆ* *W*: *ἀνά δᾶ*. — *βάκχια* *M*: *βακχεία*. — 127. *ἀδυβοᾶν* *K* (from *Strabo*, p. 470, *κέρασ' ἀνά δύο βοᾶν*): *ἡδυβόα*. — 128. *πνεύματα* *Schöne*: *πνεύματι*. *ἀνά δὲ Βακχάδι συντόνῃ κέρασαν ἡδυβόα* *Φρ. αὐ.* *πνεύματι* *H*. — 129. *εὐάσμασι* (*Strabo*, p. 470, *καλλίκετυπον εὐασμα*) *Canter*: *ἐν ᾤσμασι*.

131. *θεῶς*: *Ῥέας* *Strabo*. — 133. *συνήψαν: προσήψαν* *Strabo*. — 134. *αἰς: οἰς* *Strabo*. — 135. *εὐτ' ἂν* *D*: *ὅταν*. *ὅς ἂν* *Schöne*.

140. Δύδια: Δύδια θ' E. — 144. δι θρώσκει W: δ' ως.  
 148. χοροῖς: χοροῦς D.  
 150. πλόκον Burgess: πλόκαμον. — 153 f. Πακτάλου W: Τμῶλου. — 169. Βάκχα M: Βάκχου.  
 170. ἔκκαλει (with question-mark after πύλαισι) Bergler: ἔκκαλει. — 176. ἀνάπτειν: ἀναίρειν M. — 178. ἡσθόμην: ἡδόμην M.  
 182. Rejected by Dobree. — 184. δεῖ A: δῆ. — ποῦ W: ποῖ. — 188. ἡδονῇ N: ἡδέων. ἡδέως Milton. — 189. ταῦτ' ἐμοὶ L. Dindorf: ταυτά μοι.  
 192. ὁμοίαν ὁ θεὸς ἂν E: ὁμοίως ἂν ὁ θεός. — 194. ἀμοχθὶ E: ἀμοχθεῖ.  
 200. οὐδὲν σοφίζόμεσθα: οὐδ' ἐνσοφίζόμεσθα M. — K supposes a lacuna after this verse. — 201. πατέριους Valckenaer: πατρός. — 202. καταβαλεῖ Scaliger: καταβάλλει C, καταβάλλη B. — λόγος: λόγοις E. — 207. χρῆζει W: εἰ χρῆ. ἐχρῆν A. θέλει D. — 209. δι' ἀριθμῶν: διαιρῶν Tyrrell.  
 233. ὥς τις A: ὅστις. — 235. εὐόσμοις κομῶν Badham: εὐοσμον κόμην. εὐ-κοσμος κόμην S. εὐόσμου κόμης Collmann. — 236. οἰνωπός Bn: οἰνώπας τ' B, οἰνώπά τ' C. οἰνώπας Scaliger. — 238. προτείνων: προτινών Valckenaer. — 239-241. K (ed. 1867) following Schöne puts after 247.  
 243. ἐρράφθαι R: ἐρράφη. — 251. K, who thinks πᾶτερ was added to fill out a defective verse, suggests βακχύνοντας (C corr.): ἀλλ' ἀναίνομαι. — 258. εἰ: καὶ N.  
 263. δυσσεβείας R: εὐσεβείας. — 264-5. Transposed by M. — καταισχύνεις: καταισχύνειν H.  
 270. γλώσση W: δυνατός. θρασύς τ' ἐν ἁπτοῖς Badham. δρᾶσαι τε δυνατός Heimsöth. — 278. ὁ δ' Fix: ὁ δ'. ὁ δ' M. ὁ δ' Bn. ᾧ δ' ἦλθες Mekler.  
 284-297. Rejected by D. — 286 f. καὶ . . . διδάξω: W suggests καὶ . . . μῆρ', διδάξω. — καταγελᾷς: διαγελᾷς Herwerden. — 289. θεόν: νέον A.  
 294. νεικέων: νείκεσιν Usener. — 300 f. W follows Hartung in rejecting. — 305. W rejects, following Pierson. — 308. παλλοντα Mt: βάλλοντα.  
 311. νοσῇ A: νοσεῖ. — 314. σωφρονεῖν: μὴ σωφρονεῖν B (μὴ above the line), also Stob. v. 15, lxxiv. 8. μὴ φρονεῖν H. ἀφρονεῖν Salmasius. — 316. Wanting in Stob. lxxiv. 8, and rejected by K.  
 327. ἔσαι Wieseler: νοσεῖς. — 333-336. W attributes to the interpolator of 242-247, 286-297. — 334. σοὶ σοῦ Herwerden. — 335. Σεμέλη θ' T: Σεμέλης. — 346. ἡμῖν: ἡμῶν Scaliger.  
 341. δεῦρό σου στέψω: δεῦρ' ἔσ' ὡς στέψω F. W. Schmidt.  
 345. δ' added by Mt. — 346. δίκην E: δίκη. — 347. τοῦδ' M: τουσοδ'.  
 359. ἐξίστης: ἐξίστως Badham. — 372. χρυσέαν Mt: χρύσεια. χρύσεια σκήπτρα E. — 385. ἀμφιβάλλη Bn: ἀμφιβάλλη.  
 392. πόρσω E: πρόσω — γὰρ ὅμως Stob. lviii. 3: γὰρ ἀλλ' ὅμως. — 399. φέροι T: φέρει.  
 402. Κύντρον H: τὰν Κύντρον. — 404. ἐν ᾧ N: ἵνα. ἵν' οἱ Heath.  
 406. χθόνα Meineke: Πάφον. ἔς τ' Ἐπάφου ἂν Bergmann. Πάφον θ' ἂν θ' Tyrrell. — 408. ἀνομβροί: ἀνομβρον Mt. — 409. ποῦ N: ὅπου.  
 412. μ' ὃ Hartung: με. — 413. πρόβακχ' εὔη H. προβακχίη. — 427. σοφόν A: σοφάν. σοφάν δ' ἀπειχε H.



430.  $\delta$  τι τὸ Bk:  $\delta$ τι περ B C,  $\delta$ τι τε C corr.—431. δεχοίμαι M: λογοίμην.—440. εὐπετής N: εὐπρεπής. εὐπρεπής Canter. Cf. 844.—444. Rejected by N.  
451. μέθεσθε Burgess: μαίνεσθε. μαίνεσθε χείρον Bothe.—457. ἐκ παρασκευής K: εἰς παρασκευήν.—466. εἰσέβησ' Abresch: εὐσέβησ'.—468. ἄλλα Canter: ἄλλ'  $\delta$  C, ἄλλ'  $\delta$ s B.

477. ὁρᾶν γὰρ M: γὰρ ὁρᾶν.— $\eta$ ν M:  $\eta$ .—490. ἀμαθίας γὰρ κάσπεβούντ': ἀμαθίας γ' οὐκ εὐσεβούντ' E.—498. Διονύσου: Διονύσῳ Collmann.

502. αὐτὸν E: αὐτὸς.—508. ἀτίζων οὐθ'  $\delta$  δρᾶς W:  $\delta$ τι  $\zeta$ ῆς οὐδ' ὁρᾶς.—515. οὗτοι P: οὗτε B, οὐτι C.—518. γὰρ ἀδικῶν: W. suggests γὰρ ἐκδῶν. δίων γὰρ Collmann.

525. ταῦτ' ἀναβάσας M: τὰδ' ἀναβοάσας.—528. ἀναφαίνω H: ἀναφανῶ.

545. ἐμὲ Hartung: με.—549. σκοτίασι... εἰρκταῖς H: σκοταῖς... ἐν εἰρκταῖς.

554. Ὀλύμπου K: Ὀλυμπον.—565. μάκαρ H: μάκαιρ'.—567. χορεύων W: χορεύων.

570. εἰλισσομένας Heath: εἰλισσομένας τε.—571. Λυδῖαν: Λοιδῖαν H.—τὸν H: τὸν τὰς.—573. πατέρα Bothe: πατέρα τε.—579.  $\delta$ δε πόθεν W: πόθεν.

585. πέδον E: πέδον.—590. The Mss. have Ἡμυχ. before σέβομεν, but do not otherwise indicate the distribution of the ode among the members of the Chorus.—591. ἔδε τὰ W: ἔδετε C, ἔδετε τὰ B.—594. ΔΙΟΝΥΣΟΣ, added by T.

601. σώματα Schol. on *Phoen.* 641: δώματα.—602.  $\delta$ νω: τᾶν N.—605. ἦσθησθ' P: ἦσθησθ'.—606–607. N rejects.—μέλαθρον W: δῶμα Πενθέως.—ἀλλ'  $\acute{\alpha}$ γ' R: ἀλλ'. τὰ Πενθέως δώματ' ἀλλ' ἀνίσταται M.—607. σαρκὸς R: σάρκας.

613. βρόχων W: τυχάν.—615. χεῖρε N: χείρα.—618. καθείργ' W: καθείρξ'.  
630. φάσμι' Jacobs: φῶς.—631. αἰθέρ' Canter: wanting in Mss.—636.

ἐκβῶς ἐγὼ Bothe: ἐκ Βάκχας ἄγων.—638. γούν: γὰρ Fix.

647. τρέπον M: πόδα.—649. λύσαι: λύσοι E.—655. σοφὸς σύ *Christ. Pat.* 1529: σοφὸς εἰ.

662. ἀνείσαν χιόνος L. Dindorf: χιόνος ἀνείσαν.—ἐξανγίς W: εὐαγίς.—663.  $\delta$ ὲ ποίαν P:  $\delta$ ' ὁποῖαν. ποιῶ... λόγῳ Collmann.—673. W rejects, following N.

681. τοῦ Scaliger: τοῦ  $\delta$ ὲ.—687. See on 32.—688. ἡρημωμένην W: ἡρημωμένας.—694. τ'  $\acute{\epsilon}$ τ'  $\acute{\alpha}$ ζυνες *Christ. Pat.* 1834: τε κάζυνες. σῆζυγοι τε κάζυνες Usener.—698. λιχμῶσιν Heath: λιχμῶσαν.

701. μαστὸς E: μαῖζος.—721. θαμβέ' E: θαῦμεν.—726. συνεβάκχευ' P: συνεβάκχευσ'.—727. δρόμῳ: δρόμου Bergmann.

738. βίῃ W: δίκαια.—740. πλευρᾶν Bn: πλευράν.—750. Θηβαίους Bk: Θηβαίων.—758.  $\acute{\epsilon}$ καιεν E:  $\acute{\epsilon}$ καίεθ'.

761. τοῖς S: τὰς.—764. γυναῖκες A: γυναῖκας.—778. ὑφάπτεται *Christ. Pat.* 2227: ἐφάπτεται.—787 ff. ΔΙΟΝΥΣΟΣ. T: the Ms. assigns these verses to the Messenger.

790. ἡσύχαζαν: ἡσύχαζε E.—791. κινούντα Canter: κινούντι.—793. χείρας W: δίκην.—797. πόλεμον Collmann: πολλόν.—798 f. The Ms. assigns to Pentheus, 800–802 to the Messenger. The correction is due to T.—799. ἐκτρέπειν: Hartung suggests ἐκλιπεῖν, W, Βάκχας.

801. *ὅς* M: *ὡς*. — 802. *ᾧ τῶν* Scaliger: *ὅταν*. — 808. *ἔστι* M: *ἔστι*. — 814. See on 32. — 816. *γ' A: δ'*. — 817. *ἔλθης* Pierson: *θείης*.

820. *οἱ N: σ' οὐ*. — 821. *δ' γ' οὐ E*. — 821. *νυν* Canter: *νιν*. — 824. W suggests *εἶπας αὐ τὸδ', ὡς τις εἰ*. — 826. *ᾧ σὺ με ἀμέ* E. — 828. W rejects, following Collmann.

835. *γῆ H: τε*. — *δέρως W: δέρας*. — 837. *δεύσεις W: θήσεις*.

843, 845 f. The Ms. assigns to the Messenger, 844 to Pentheus; corrected by Heath. — 844. *εὐπρεπὲς* Canter: *εὐπρεπὲς*. Cf. 440. — 845. *στείχοιμ' ἄν*: *στείχωμεν* Schäfer. — 846. *πείσομαι A: πείθομαι*. — 847. *Βάκχας: Βάκχαις* L. Dindorf.

851. *ἐνὶς: ἐνθὲς* Burgess. — 852. *θειλήσῃ A: θελήσει*. — 853. *ἐλαύνων: ἄλυνων* Middendorf.

860. *Ἀλλήροις W: ἐν τέλει*. *ἐγγυλῶσι* Meineke, *ἐνοστάτοις* N. — 861. *ἐννόμοισι W: ἀνθρώποισι*. *ἐντροπιοισι* M. *ἐνοοῦσι* Badham. *εὐσεβοῦσι* Herwerden. *αἰξάνουσι* Mekler. — 865. *αἰθέρ' εἰς M: εἰς αἰθέρα*. — 869. *θήραν N: θήραμ'*.

873. *μόχθοις W: μόχθοις τ'*. — *ἀλλὰς H: τ' ἀλλαις*. — 883. *τι*, added by N. — 887. *δοκῇ W: δόξῃ*. — 893. *τόδ' Heath: τ'*.

905. *ἔτερα E: ἑτέρα*. — 907. *δα*, added by H. — 913. *σπεύδοντα A: σπίνδοντα*. — 916. *τε: γῆ K*. — *καὶ λόχου: καλόχου R*. — *ἐκ λόχου H*. *καὶ χόρου* Hartung. — 917. *μορφῇ N: μορφῇ*.

931. *ἔδρας: W* suggests *μίτρας*. — 946. *ἐλάταις* Schol. *Phoen.* 3: *Βάκχαις*. — 951. *τὰ S: τῶν*. — 952. *Πανὸς* Brodaeus: *καπνὸς*. — 955. *κρυφθῆναι A: κρυφῆναι*.

961. *πόλεως N: χθονός*. — 962. *αὐτῶν εἰμ' E: εἰμ' αὐτῶν*. — 964. *σε χρή* Fix: *ἔχρην*. — 968. *ἐμὴν: ἐμοὶ E*.

970. *μέν: γὰρ H*. — 976. *ἔστι W: ἔσται*. — 981. *τόν*, added by Meineke. *ἐπὶ τὸν Μαινῶδων σκοπὸν* Hartung. — 982 f. *ἡ σκοπέλος W: ἡ σκολοπος*. *ἡ σκοπέλου* Hartung. *εὐσκοπος* is suggested by N. — 986. *ὀρθρεῦν W: ὀριοδρόμων*. K suggests *ὀριοδρόμων*. — 989. *ἔφν A: ἔδ' ἔφν*.

993, 1014. *λαίμων T: δαίμων*. — 996. *τόκον* (agreeing with the text of 1016) E: *γόνον*. — 998. *τε θεᾶς μητρός W: μητρός τε σῆς*.

1001. *νύκων W: βίᾳ*. — 1002. *θανοῖς ἀπροφασίστοις W: θάνατος ἀπροφάσιστος*. — 1004. *βροτείαν E: βροτείῳ*. — 1007. *φανέρ' ἄγοντ' W: φανερὰ τῶν φανερὰ τ' ὄντ' M*.

1010. *δ': τ' E*. — 1020. *θηραγρευτῇ D: θηραγρότα*. — 1021. *γελῶντι προσάψῃ: W* considers a gloss upon some such word as *χαροπός*, or *χαροπῶς*. — 1023. *πεσόντι* Scaliger: *πεσόντα*. W suggests for the whole passage, *θανάσιμον βρόχον περιβαλεὶ χαροπῶς | ἐπ' ἀγέλαν πεσόντι τῶν Μαινῶδων*.

1031. *ἀναξ ᾧ* Hartung: *ἀναξ*. — 1037. *Διὸς παῖς W: Διόνυσος*. — 1041. *τίνι* *Christ. Pat.* 653: *τίνει*. — 1044. *ρόας A: ρόας*. — 1048. *ποιήρῶν A: πικρόν*.

1050. *ὀρέμεν M: ὀράμεν*. — 1053. *καθῆντ' E: καθῆντ'*. — 1060. *δοι μόθων M: δοσι νόθων*. *δοσις μόθων* Heath. W suggests *φστρημένων*. — 1061. *ἔχθον A: ἔχθων*. — *ἡ T: εἰς*. — 1063. *θάμ' W: θαῦμ'*. — 1066. *κυκλοῦτο A: κυκλοῦται*. — 1067. *ἐλικοδρόμον R: ἔλκει δρόμον*.

1087. ὄρθα W: ὄρθαι. — 1098. τ' H: δ'. — 1099. ἄλλαι Brodaeus: ἄλλοι.  
 1100. στόχον R: τ' ὄχον. — 1102. λαλημμένος M: λαλησμένος. — 1103. δρυίνους, κλάδοις Hartung: δρυίνους, κλάδους. — συντριαινοῦσαι Pierson: συγκεραυνοῦσαι.  
 1113. W, following N, regards as spurious. — 1116. κτάνοι Bk: κτάνη. — 1121. σπέρμα W: παίδα.  
 1132. στεναίνων A: στυγνάζων. — 1133. ἔφερε Duportus: ἀνέφερε. — ἐλένην A: ἑλένην. — 1134. γυμνοῦντο: γυμνοῦσι Pierson. — 1135. πλευραὶ: πλευρά P. πλευράς Pierson. — 1137. στύφλοις Bn: τυφλοῖς.  
 1141. πῆξας' Brodaeus: πτήξας'. — ἡ Heath: ἦ. — 1148. πῆδ', added by R. — 1152. κτήμα Christ. Pat. 1146: χρήμα. — 1153. Βάκχιον H: Βακχιών. — 1157. πιστόν 'Αἶδαν: Βιστονίδων T.  
 1161. ἐξεπράξατε Scaliger: ἐξεπράξατο. — 1162. γόνον Canter: γόνον. — 1165. δόμους S: δρόμους. — 1168. ὀρθύνειν H: ὀρθεῖν. θροεῖς τόδ' Fix. ὀρθοῖς S. — 1169. ὄρεος Plut. Crass. 33, Polyain. vii. 41: ὀρέων. — 1171. θήραν Plut., Polyain.: θήραμα. — 1174. λέοντος, added by W. — ἴνιν W: νιν.  
 1181. ΑΓΑΥΗ before τὰ, inserted by Heath. — 1183. τὰδ' ἄγρα A: τὰδ' ἄγρα. εὐτυχής γ' αὖδ' ἄγρα N. — 1187. θάλλει M: βάλλει. — 1188. ΧΟΡΟΣ inserted by T. — γ' ὥστε θήρ ἄγραυλος φόβη K: γὰρ ὥστε θηρὸς ἀγραύλου φόβη.  
 1190 f. σοφῶς Bk: σοφός. — θήρα τοῦδε H: θήρα τόνδε. — 1193. τί δ', added by A. K suggests τί σ' ἐπαινῶ. — 1194. δι A: δι καὶ. — 1195–1199. The Ms. assigns these verses (except ἀγαλλει) to the Chorus. — ἐπαινέσεται A: ἐπαινέσεται. — 1197. περισσάν Brodaeus: περισσός. — 1199. τὰδε γὰρ L. Dindorf: τὰδ' ἔργα. — ΧΟΡΟΣ inserted by W after, by K before, γὰρ.  
 1203. ἔδετε A: ἔδετε. — 1205. ἀγκυλητοῖς N: ἀγκυλωτοῖς. — 1207 f. μάτην, χρεῶν N: χρεῶν, μάτην. — 1209. γ' αὐτῇ K (1867): ταύτῃ. — τόνδε A: τόδε.  
 1210. χωρὶς τί γ' ἄθρος W (χωρὶς τ' ἄθρος Ruhnken): χωρὶς τε θηρὸς. — 1213. πηκτῶν Christ. Pat. 1263: πλεκτῶν. — πρὸς οἴκους: πρὸς οἶκον Scaliger. πρὸς οἴκους Bn. — 1216. βάρος: δέμας N. — 1218. μόχθων W: μοχθῶν.  
 1221. W rejects, following N. — δυσευρέτω: δυσεύρετον R. — 1224. πάρα M: πέρι. — 1227. 'Αριστοταίρ Heath ('Αριστοταίλον Milton): ἀριστία.  
 1232. αὐτὴν Scaliger: αὐτῆς. — 1240. ἀν κρεμασθῇ: ἀγκρεμασθῇ H. — 1241. ἰμοῖς A: ἱμῖς. — 1246. τὸ θῦμα: W suggests πρόθυμα.  
 1252. σκυθρωπόν A: σκυθρωπός. — 1254. δτ' ἐν: W suggests ὅπως. — ἄμα: θαμά D. — 1257. σοῦστίν K: σοὶ τ' ἐστίν.  
 1265. τόνδ' S: τῶνδ. — 1269 f. γίγνομαι: K suggests γιγνώσκω, and the omission of the following verse. — 1271. σοφῶς R: σοφός. — 1272. ἐκλέλυσσαι A: ἐκλίσσασθαι. — 1276. ἐμῇ A: ἱμοί. ἐμῇ . . . κοινωνία Hartung.  
 1283. προσοικεῖναι Bk: προσοικεῖναι. — 1285. ἡμαγμένον M: οἰμαγμένον. — 1286. ἦλθεν E: ἦλθεν. ἦλθ ἐς χεῖρας A. — 1297. γ', inserted by Heath.  
 1312. ἐλάμβανεν H: ἐλάμβανεν. — 1317. τέκνον R: τέκνων. — 1318. θυγάων Brodaeus: θυγάνα.  
 1320. τίς ἀδικεῖ Bn: τίς σ' ἀδικεῖ. — 1329. For the lacuna after this verse see Appendix III. — 1330. Recovered from the Schol. on Dionysios, *Periegesis*

391, who cites it in connection with the two following verses. — 1332. Ἀρμονίαν A: ἀρμονίας. — 1333. ὄχον A: ὄχων. — 1339. βίον: δέμας N.

1344, 46, 48. The Ms. assigns to Kadmos; corrected by E. — 1345. ἤδετε A: εἴθετε. — 1347. ὡμῶν Victorius: ἡμῶν. — 1349. τάδε A: τάγε.

1353. θ' ὁμόσποροι W: τε σαλ. παῖς τε σύγγονοι τε σαί H. — 1355. μούστῃ Haupt: μοι τὸ. — 1358. σχῆμ', inserted by N. — 1363. στερεῖσα Bn: στερηθεῖσα. — 1365. ὄρνιν E: ὄρνις. — πολιοχρῶν M: πολιοχρῶς. — κύκνον Heath: κύκνος.

1372–1392. The text is very defective; N rejects the passage. — 1372. στήνομαι E: στέρομαι. — σε, added by Bn. — 1377 f. Assigned by the Ms. to Dionysos; corrected by H. — ἔπασχεν H: ἔπασχον.

1380. δ', inserted by R. — 1382. ληψόμεθ' E: ληψώμεθ'. — 1384. μ' εἰσδοί, inserted by M. — 1391. πόρον A: πόρων.

### III. THE LACUNA AFTER 1329.

λακιστὸν ἐν πέτραισιν εὐρέσθαι μόρον. a

\* \* \* \* \*

πῶς καὶ νιν ἢ δύστηνος εὐλαβονμένη b

πρὸς στέρνα θῶμαι; τίνα δὲ θρηνήσω τρόπον;

εἰ μὴ γὰρ ἴδιον ἔλαβον εἰς χεῖρας μύσος c

\* \* \* \* \*

κατασπάσασθαι πᾶν μέλος ∪ — ∪ — d

κυνοῦσα σάρκας ἄσπερ ἐξεθρεψάμην.

ὦ φιλτάτη πρόσσοψις, ὦ νέα γένυς

\* \* \* \* \*

τὰ δ' αἰμόφυρτα καὶ κατηλοκισμένα e

μέλη

\* \* \* \* \*

The lacuna after 1329 was observed by Tyrwhitt, who referred to this place the verse cited from the *Bacchantes* by the Schol. on Ar. *Plut.* 907, εἰ μὴ γὰρ ἔλαβον ἴδιον ἐς χεῖρας μύσος. Musgrave recognized a fragment of this passage in the sentence of Lucian, *Piscator*, 2, καθάπερ τινὰ Πενθέα ἢ Ὀρφέα λακιστὸν ἐν πέτραισιν εὐρέσθαι μόρον. That the

author of *Χριστὸς πάσχων* had the complete text, and took from it, for example, the verses πῶς καὶ . . . τρόπον (1312 f.), was observed by Porson. This restoration was carried out further by Hartung in his *Euripides restitutus*, and finally most thoroughly by Kirchhoff, *Philologus*. VIII. 78–83. Kirchhoff has taken from the *Christ*.

## ΔΙΟΝΥΣΟΣ.

\* \* \* \* \*

εἰς δεσμά τ' ἦλθε καὶ λόγων ὑβρίσματα. f  
 τοίγαρ τέθηκεν ὦν ἐχρῆν ἦκισθ' ὑπο.  
 καὶ ταῦτα μὲν πέπονθεν οὗτος [ἐνδίκως].  
 ἃ δ' αὖ παθεῖν δεῖ λαὸν οὐ κρύψω κακά.

\* \* \* \* \*

λιπεῖν πόλιν τήνδ' ἀνοσίου μιάσματος g  
 δίκην τινούσας τῷδ' ὃν ἔκτειναν υ —  
 καὶ μηκέτ' ἐσιδεῖν πατρίδ'. οὐ γὰρ εὐσεβές.

\* \* \* \* \*

αὐτὸς δ' ἃ μέλλεις πῆματ' ἐκπλήσσει, φράσω.

*Pat.* thirty-four verses, in part fragmentary. Among these is much that is uncertain. The most probable are given above with some variations and in part in a different order. The verse δ φιλάττη, κτλ. is obtained by Wecklein from a combination of two verses, δ φιλάττη πρόσψις, δ ποθουμένη, *Christ. Pat.* 921, and δ φίλτατον πρόσωπον, δ νέα γένος, *ibid.* 1469. The other Frgs. from the *Christ. Pat.* are derived as follows: b, verses 1 and 2 from 1312 f.; d, verses 1 and 2 from 1256 f.; e from 1471 f.; f from 1664, 63, 67, 68; g from 1674-76, 90.

The thought of the Frgs. is as follows: Agaue laments that her son has

met his death by being torn in pieces among the rocks (a); she would fain embrace the dead, but scruples to touch him with hands stained with murder (b, c); she overcomes her scruple, and with pathetic wailing kisses the fragments of the body (d, e).

Dionysos, after speaking of the fault and punishment of Pentheus, and the purpose of the severe atonement (f and the First Hypothesis, at the end) announces the destiny of the Thebans (f) and the daughters of Kadmos (g). In the last verse he apparently begins the prediction relating to Kadmos himself.

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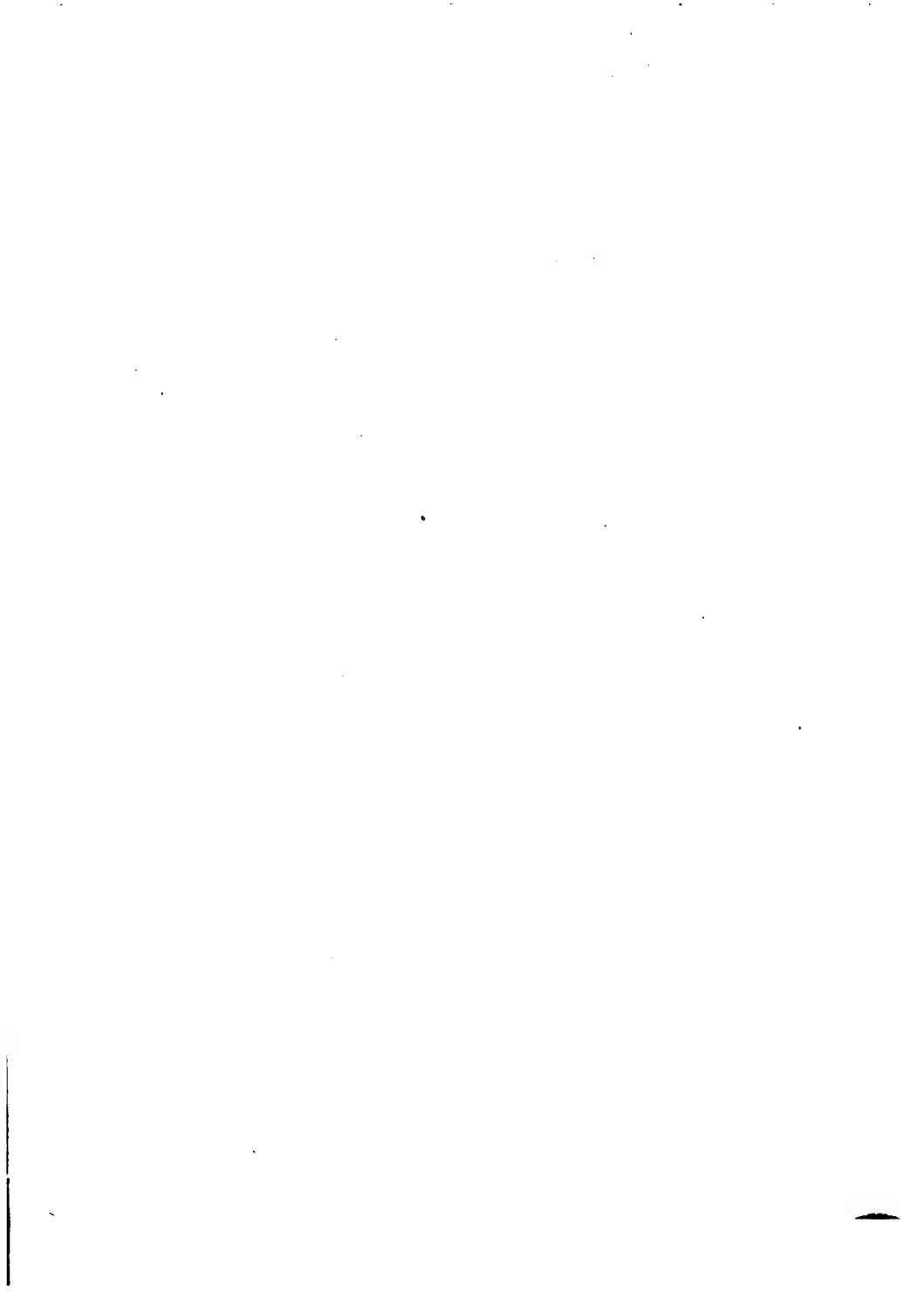
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